

Tide

THE MAGAZINE FOR ADVERTISING EXECUTIVES

The newest trend
in TV programming
... p. 46



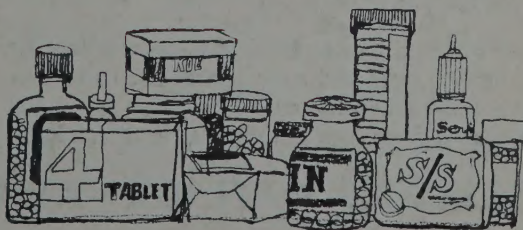
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Help yourself!

There's no place like a buffet table for tempting appetites. And there's no place like the Tribune for selling all kinds of buffet delicacies to Chicagoans.

Scott Petersen, Chicago sausage processor, is an exclusive Tribune advertiser. And used color pages to whet appetites for its 150 different kinds of sandwich meats and delicacies. Results? Demand was so great that Scott Petersen had to build a new smokehouse and double its production.

The Tribune writes the same kind of happy ending for advertising stories over and over again! 6000 new accounts and a \$10 million increase in savings funds for St. Paul Savings & Loan Association as a result of a four-

page advertising section with the front cover in color. Metropolitan Chicago take-home sales doubled for Pepsi-Cola!

The Tribune kindles excitement in Chicago. And in Chicago and suburbs, it reaches more families than the top 7 national weekly magazines combined. More than 6 times as many Chicagoans turn its pages as turn on the average evening TV show.

In 1957, advertisers placed over 48,000,000 lines in the Tribune—more than they placed in any two other Chicago newspapers combined. Why not help yourself to the Chicago market by making the Tribune part of your advertising plans for 1958?

THE TRIBUNE CAN DO ALMOST ANYTHING IN CHICAGO

Tide

EDITORIAL, ADVERTISING &

CIRCULATION OFFICES

386 Fourth Ave., New York 16, N. Y.
LExington 2-1760



Publisher Hartley W. Barclay

Editor Morgan Browne

Managing Editor Alvin W. Outcalt

Asst. Managing Editor Kenneth Schwartz

Senior Editor Lawrence M. Hughes

Midwest Editor Elinor Richey

Associate Editors Philip K. March
Thomas J. Morris
Naomi Ellenbogen

Contributing Editors Dorothy Diamond
Lester Leber
Carol Bick Tolley
Howard G. Sawyer

Research Director Dr. Jay M. Gould

Consulting Economist Peter B. B. Andrews

Editorial Assistants Neil Derrick
Marian Seidner

Art Director Charles De Simone

Staff Cartoonist George W. Booth

Manager, Tide Advertising Leadership
Panel Florence Melody

Reader Service H. M. Howard

Photographer Lester Cole

Circulation Director R. E. Smallwood

Subscription Manager Howard Voss

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Foreign: \$13.00

Advertising Sales

For offices and personnel see
Advertisers' Index.

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Bill Bros. Publications: Fast Food,
Floor Covering Profits, Plastics
Technology, Premium Practice,
Rubber World, Sales Manage-

ment, Sales Meetings, Tires, Tide.

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Tide

JANUARY 24, 1958 • VOL. 32, NO. 2 • FIFTY CENTS

in this issue

THE HUNT FOR TOMORROW'S AD EXECUTIVES p. 25

By 1965 U.S. companies will need an additional 10,000 top level advertising executives. The big question: where will they come from? This article, Part I in a series, points out the impending crisis in advertising executive personnel.

SUCCESS ON A SMALL AD BUDGET p. 30

American Motors Corp., by stretching its limited ad budget and concentrating on the "compact" car, is making real inroads in the auto market. Here's the secret of AMC's advertising strategy.

HOW HEALTHY ARE ADVERTISING EXECUTIVES? p. 34

Is the ulcer still the adman's occupational disease? Does job strain affect the adman's health? A survey of the Tide Leadership Panel gives some eye-opening answers.

WHY ALLSTATE'S ADVERTISING IS AGGRESSIVE p. 37

The continual war between old line insurance companies and the newer direct-writers is breaking out again on a giant scale. One of the most successful combatants, Allstate Insurance, is fighting with some new (for the insurance industry) and aggressive advertising.

INDUSTRIAL ADS SOLVE INDUSTRIAL PROBLEMS p. 41

Part XV in Tide's Advertising to Industry series discusses how Walter Kidde Constructors, Inc., use industrial advertising to solve clients' problems.

THE NEWEST LOOK IN TV PROGRAMING p. 46

Westerns aren't the real news this season—TV specials are. Here's an analysis of why sponsors are being lured to TV specials, with an exclusive Nielsen study of the audiences these big shows reach.

SPECIAL REPORT: COLOR IN ADVERTISING p. 63

More & more advertisers are turning to color, but not enough understand which colors are good and bad, which colors sell and which don't. This special report by color engineer Howard Ketcham gives the answers.

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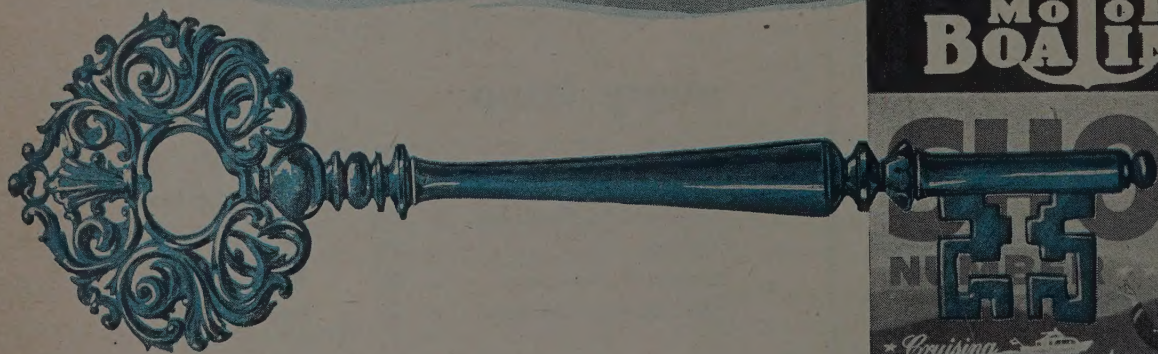
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A BILL BROTHERS PUBLICATION





The Boatman's Magazine


MOTOR BOATING

SHOW

NOVEMBER 1958


* Cruising 

* Sailing 

* Outboarding 

50TH ANNIVERSARY

\$1.00



HEARST GIVES YOU THE KEY TO

His world afloat

Put a man at the helm of his boat, and you make him king of his own particular kingdom. He may be a doctor, clerk, or business man in working hours. But here afloat, he is monarch of all he surveys.

How do you get to that man—and his family? Through a mass-medium of general information? Through a message broadcast to as many people as can possibly be reached?

There is a *better* way to reach him—through a magazine dedicated to his personal interest, speaking *his* language, and edited, not from behind a desk but from the helm of a cruiser, run-about or sailboat.

Editorial insight turns the key

Right now, American families are taking to the water—by the hundreds, thousands, millions. And Hearst editors are there before them—writing, absorbing, and observing—and charting for readers a magazine that reflects *their own* experience on the water.

But *Motor Boating* is only one of the Hearst Key

magazines. We call them key magazines because each is keyed to the particular interests of a widespread group of interested Americans.

Each of these Hearst key magazines is dedicated to those interests—whether they are fashion, home-making, sports, society or hobbies. And as a result each fits its audience as a key fits its lock. Each is edited with an insight that unlocks the door to reader interests and response.

Key men — Key markets

Hearst representatives are key men in the publication field—because they speak for particular groups of people, with an understanding of their needs and interests.

As counselors on every phase of selling, they talk of markets in terms of people—and *intensity of interest* as the key to circulation.

So that Hearst advertising is keyed advertising—keyed to the special interests of individual people. If you want to be “at home” with these people, let Hearst editorial insight be the key that lets you in.



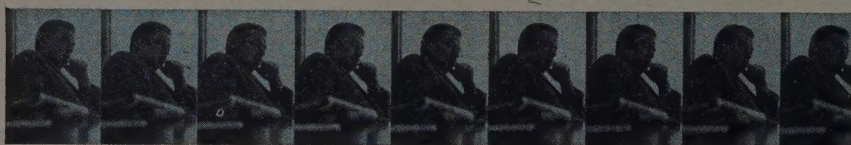
HEARST MAGAZINES

10 keys to the special interests of 10 groups of people

How "U.S. News & World 6 out of 8 key people

RESEARCH FACT

Average number of executives on "decision team" *(in all manufacturing corporations)*



8.7

Average number who see the salesmen



2.4

Not covered by personal sales contact

6.3

Now more than 1,000,000 net paid circulation

Three out of four subscribers hold managerial positions in business, industry, government, finance and the professions—a market not duplicated by any other magazine in the field.

"Report" helps sell the your salesmen never see

How can you sell these 6 out of 8 important decision makers your salesmen do not get in to see? Add more salesmen? Perhaps. But costs of sales calls are high, and these 6 key people just do not see salesmen.

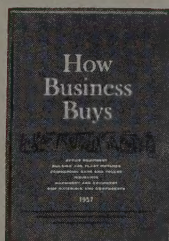
The answer is in the next best thing to a call by a good salesman—good advertising. You can be sure you are increasing your sales efforts among *all* the "buying decision team" executives when you put your advertising in "U.S. NEWS & WORLD REPORT."

Three out of four subscribers hold managerial positions.

"U.S. NEWS & WORLD REPORT" enjoys the confidence and respect of the people on today's business and industrial decision teams.

No other magazine so consistently receives the most votes as the magazine most useful to these key people in their work and the magazine in which they place the most confidence. We know this fact from survey after survey among leaders in all phases of business, industry, finance, government and the professions. The current surveys are available to you for the asking.

Alongside the news these key people find so useful and in which they place so much confidence, your advertising has the best chance to be seen and read by the right people, and to get results. Advertising in "U.S. NEWS & WORLD REPORT" is available at lower per-thousand costs than in any news magazine or any management magazine.



WHO IS ON THE BUYING "DECISION TEAM"

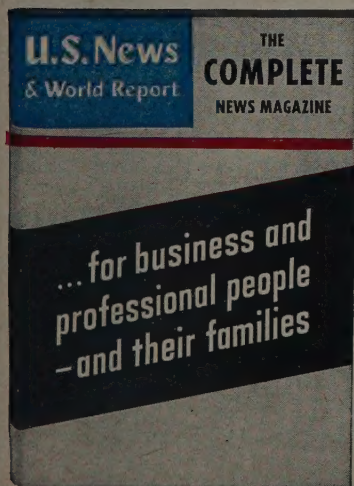
(From pages 48 and 51 of your copy of "How Business Buys")

NUMBER OF EXECUTIVES
All manufacturing corporations

Top Management*	4.9
Production Management	2.5
Marketing and Distribution Management	.8
Purchasing Management	.5
Average number of executives	8.7
AVERAGE NUMBER CONTACTED BY SALESMEN	2.4

"HOW BUSINESS BUYS," a project jointly conducted by Marketing Division, Advertising Department, "U.S. NEWS & WORLD REPORT," the Marketing Services Company of Dun & Bradstreet, Inc., and Benson & Benson, Princeton, N. J.

*Top management includes Chairman of the Board, President, Executive Vice President, Vice Presidents, General Manager, Secretary and Treasurer.



America's Class News Magazine

Advertising offices at 45 Rockefeller Plaza, New York 20, N. Y. Other advertising offices in Boston, Philadelphia, Cleveland, Detroit, Chicago, St. Louis, San Francisco, Los Angeles, Washington, and London.

FAIRCHILD news

Patrick F. Fahy, a member of DAILY NEWS RECORD advertising staff, retires at end of January under provisions of Fairchild retirement program. He joined the company in 1921, worked in news department until 1926, when he was transferred to ad department.

Fairchild Publications has appointed Dr. Giulio Rodino as advertising sales representative for Italy, with headquarters in Milan. Edward T. Cate started work this month for the company as advertising sales representative in Germany.

Mrs. M. C. Hammett, of WOMEN'S WEAR DAILY'S Fabric Editorial Department, will start Feb. 9 on her annual three-week tour in behalf of Fabrics at Retail merchandising. Her itinerary covers stores and outlying areas in major cities in North Carolina, Florida, Louisiana, Kansas, Michigan.

Walter H. T. Raymond, MEN'S WEAR editor, left Jan. 11 on an extensive trip to gather merchandising information. He visited Kansas City, St. Louis, Des Moines, returning to New York Jan. 24.

HOME FURNISHINGS DAILY'S coverage of National Housewares and Home Appliance Exhibit and Independent Housewares Exhibit in Chicago, Jan. 16-23, was handled by Robert Strauss, housewares editor; Phillip Nochlin, Loula Rogers from New York; and Ed Lohan, Philadelphia bureau. They supplemented regular Chicago bureau coverage.

Fairchild's three dailies—WOMEN'S WEAR DAILY, DAILY NEWS RECORD, HOME FURNISHINGS DAILY—devoted approximately 100,000 words to coverage of annual convention this month of National Retail Merchants Association at Hotel Statler, New York. More than 20 reporters and editors were on hand to report events of this biggest week of the year for retailers of the nation.

New appointments to ad selling staff of DAILY NEWS RECORD are Eugene Fahy and Robert Follert. Mr. Fahy was formerly with Robert B. Grady Co.; Mr. Follert has been in New York office of DAILY NEWS RECORD.

Robert A. Orr, of the advertising staff of DAILY NEWS RECORD, retires at end of this month under provisions of the retirement program of Fairchild Publications. Mr. Orr, who recently celebrated 50 years with Fairchild, worked through various news departments before transferring to ad division in 1929.

Betty Kubas has joined Fairchild as news correspondent in Cleveland. She will specialize in news coverage for HOME FURNISHINGS DAILY.

**FAIRCHILD
Publications, Inc.**
7 East 12th St., New York, N. Y.
Publishers of

Daily News Record, Supermarket News, Women's Wear Daily, Electronic News, Home Furnishings Daily, Blue Book Directories, Men's Wear Magazine, Footwear News, Books.

LETTERS

Stereotype

Sirs:

Congratulations to Mr. Robert Colwell on his 4A's speech ribbing motivation research—or at least the few paragraphs of it reprinted in Tidings of December 13. A little spoofing often goes a long way toward restoring our perspective.

Whenever a possible new, and even potentially useful, idea comes along, we raise it high on a pedestal, climb up and stomp it to death. Then we hail this conduct as being creative.

How did we ever manage to make a living before MR came along? I suspect there's really nothing new about it at all, except the name. We've been, if you'll pardon the expression, motivation researching subliminally for many years. They'll probably continue so, MR or no. Others quietly turned to less ulcerous pursuits.

The answer I shall get, I am sure, is that now MR is formalized. It is scientific. We can spend half as much time being creative with twice the results. And time is something no one in this business of communicating can afford to sneer at.

This, of course, is what alarms me. We're lost the moment we start equating thinking with ease. In my studio we recognize that MR may be useful as a guide, but we have no room for anyone who spouts it as gospel. It isn't that we love MR less, it's just that we treasure the creative spark of the individual more.

I just don't believe in stereotypes. The great danger of MR is that we may start casting everyone in a mold. That, for all practical purposes, would be the end of thinking—and when you stop thinking you're dead.

Art Schlosser
President
Monogram Art Studio
New York City

Corrections

Sirs:

We have received the November 22 issue of Tide containing the article on Dole's diversification program.

It is difficult for any reporter to walk into a company "cold" and do such a detailed and lengthy piece without some errors cropping up in the copy. In this case, there are several factual mistakes which I am sure you would like called to your attention so that your own files on Dole can be corrected.

1) "It (Dole) still has no effective competition for pineapple sales, but the pineapple is all it has depended on for 54 years."

Dole markets approximately 40 per cent of the country's pineapple supply. While we are the largest pineapple packer, we have very keen and effective competition from California Packing Corp. (Del Monte), Libby, McNeill & Libby and from a number of smaller packers whose private label pineapple gives us brisk competition.

2) "By this January, Dole's marketers

(Continued on page 67)

Tide

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Reprints of the Special Report starting on p. 63 are available for 25c per single copy, 20c per copy on orders of 10 or more reprints. Write Tide, 386 Fourth Ave., New York 16, N. Y.

YOUNG & RUBICAM, ^{INC.}

Advertising

NEW YORK • CHICAGO • DETROIT • SAN FRANCISCO • LOS ANGELES • HOLLYWOOD • MONTREAL • TORONTO
LONDON • MEXICO CITY • FRANKFURT • SAN JUAN • CARACAS



This is Caesar's wife.

She is above suspicion.

Let us not forget that advertising, in addition to its responsibility for selling goods, also has a public responsibility.

Both responsibilities are met best only when advertising, as Caesar's wife, is of unquestioned integrity.



In no other
country is the magazine
so vital a part of the
national way of life...
nowhere else does one
medium of communication
mean so much to so many

7 — biggest year in magazine history

* more Americans
are buying more
of today's
magazines than
ever before

*ABC circulations of MPA
magazines in 1957 up*

10,000,000

* more advertising
dollars are being
invested in
magazines than
ever before

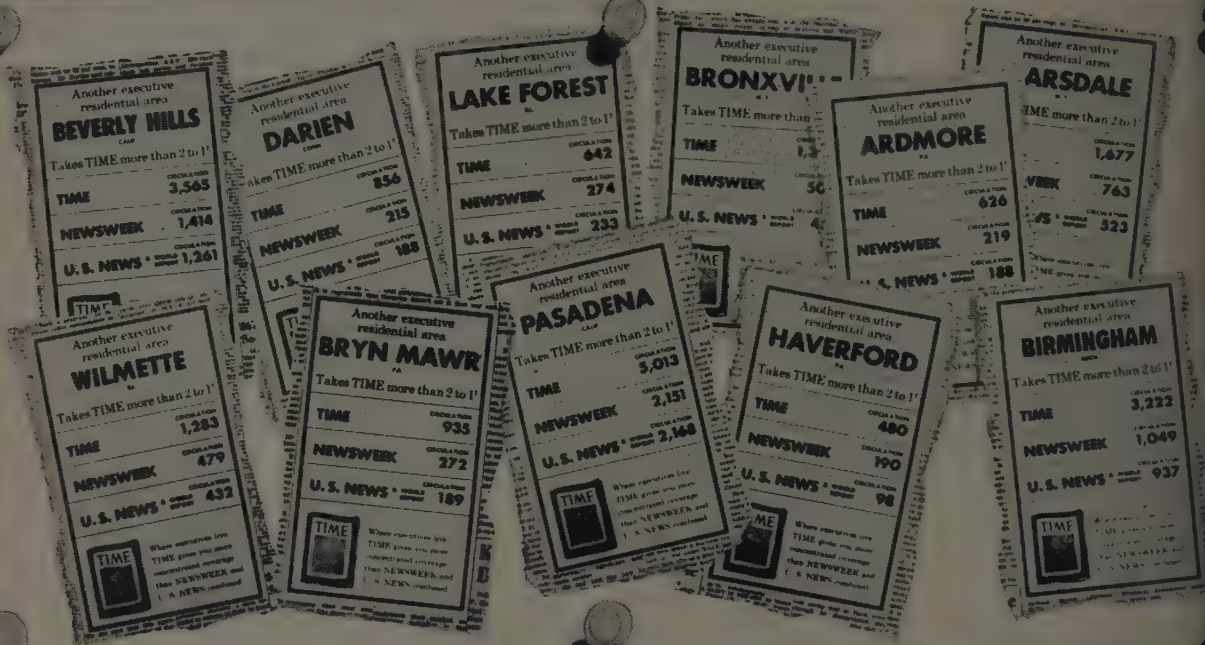
*Revenues of 1957 PIB-
measured magazines up*

\$50,000,000

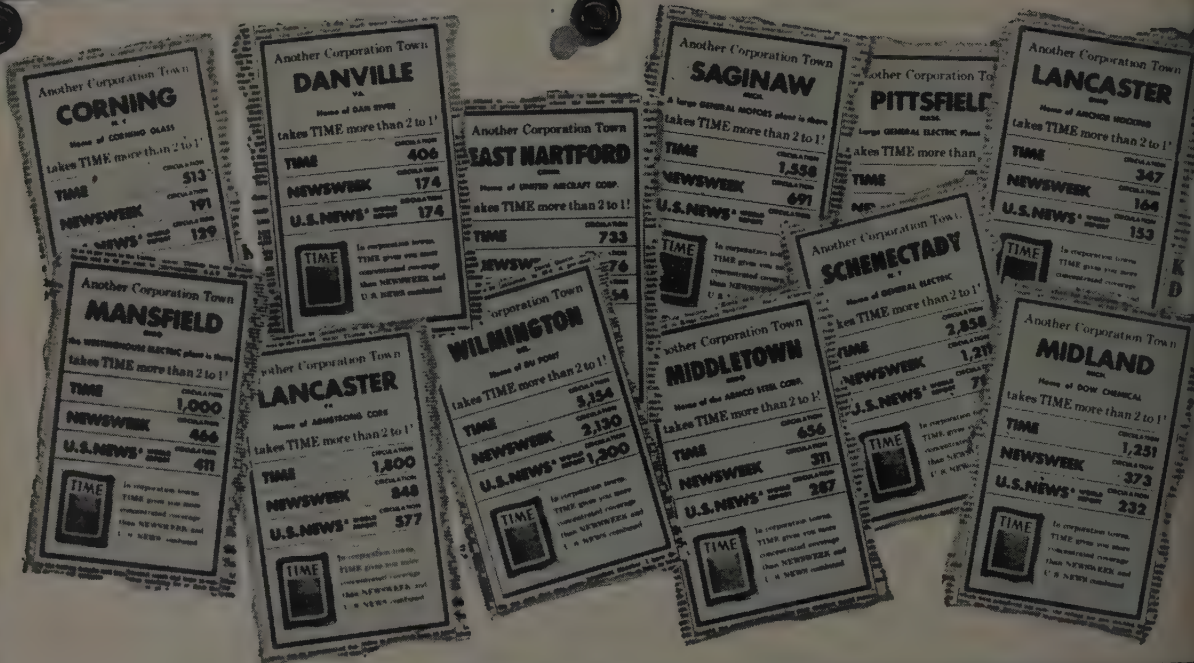
*Published in the interests of the magazines of America
by members of the Magazine Publishers Association*

TIME gives you more concentrated coverage

IN EXECUTIVE RESIDENTIAL TOWNS



IN CORPORATION TOWNS



than Newsweek and U. S. News combined

and IN COLLEGE TOWNS

Another College Town
CHapel Hill
N.C.
Home of the UNIV. OF NORTH CAROLINA
takes TIME more than 2 to 1!

TIME	CIRCULATION
1,051	
NEWSWEEK	CIRCULATION
368	
U.S. NEWS & WORLD REPORT	CIRCULATION
191	

TIME In college towns, TIME gives you more concentrated coverage than NEWSWEEK and U. S. NEWS combined

Another College Town
COLUMBIA
MO.
Home of the UNIV. OF MISSOURI
takes TIME more than 2 to 1!

TIME	CIRCULATION
1,279	
NEWSWEEK	CIRCULATION
485	
U.S. NEWS & WORLD REPORT	CIRCULATION
30	

TIME In college towns, TIME gives you more concentrated coverage than NEWSWEEK and U. S. NEWS combined

Another College Town
ANN ARBOR
MICH.
Home of the UNIV. OF MICHIGAN
takes TIME more than 2 to 1!

TIME	CIRCULATION
5,364	
NEWSWEEK	CIRCULATION
1,340	
U.S. NEWS & WORLD REPORT	CIRCULATION
113	

TIME In college towns, TIME gives you more concentrated coverage than NEWSWEEK and U. S. NEWS combined

Another College Town
PALO ALTO
CALIF.
Home of STANFORD UNIVERSITY
takes TIME more than 2 to 1!

TIME	CIRCULATION
3,084	
NEWSWEEK	CIRCULATION
934	
U.S. NEWS & WORLD REPORT	CIRCULATION
822	

TIME In college towns, TIME gives you more concentrated coverage than NEWSWEEK and U. S. NEWS combined

Another College Town
BOULDER
COLO.
Home of the UNIV. OF COLORADO
takes TIME more than 2 to 1!

TIME	CIRCULATION
1,687	
NEWSWEEK	CIRCULATION
572	
U.S. NEWS & WORLD REPORT	CIRCULATION
382	

TIME In college towns, TIME gives you more concentrated coverage than NEWSWEEK and U. S. NEWS combined

Another College Town
PRINCETON
N.J.
Home of PRINCETON UNIVERSITY
takes TIME more than 2 to 1!

TIME	CIRCULATION
1,804	
NEWSWEEK	CIRCULATION
1,804	
U.S. NEWS & WORLD REPORT	CIRCULATION
1,804	

TIME In college towns, TIME gives you more concentrated coverage than NEWSWEEK and U. S. NEWS combined

Another College Town
HANOVER
N. H.
Home of DARTMOUTH
takes TIME more than 2 to 1!

TIME	CIRCULATION
690	
NEWSWEEK	CIRCULATION
201	
U.S. NEWS & WORLD REPORT	CIRCULATION
111	

TIME In college towns, TIME gives you more concentrated coverage than NEWSWEEK and U. S. NEWS combined

Another College Town
COLLEGE STATION
TEXAS
Home of TEXAS A & M
takes TIME more than 2 to 1!

TIME	CIRCULATION
585	
NEWSWEEK	CIRCULATION
156	
U.S. NEWS & WORLD REPORT	CIRCULATION
123	

TIME In college towns, TIME gives you more concentrated coverage than NEWSWEEK and U. S. NEWS combined

37%

of the heads of

Elks Magazine

households

surveyed

are officials or

proprietors of

business.

In this classification,
THE ELKS MAGAZINE is
 far ahead of all other
 magazines surveyed.
 Elks median income is
 \$6,636—a figure
 surpassed by only three
 other magazines
 appearing in the Report.
 No wonder Elks are
 rated tops in car
 ownership and in
 ownership of most other
 items included in the
 Starch Survey.
 You can sell this market
 of 1,204,000 Elks
 through advertising in
THE ELKS MAGAZINE.

THE



MAGAZINE

New York

Los Angeles

Portland, Ore.

Chicago

EBB & FLOW

by Mr. Billings



New Prexies of 1957: For you lovers of the sport, here is a run-down of new helmsmen around the league: *Sid Weiss*, at Lewin, Williams and Saylor; *Paul Smith*, at Calkins & Holden; *Deane Uptegrove*, at H. B. Humphrey, Alley & Richards; *Norman B. Norman*, at Norman, Craig & Kummel; *Ed Aleshire*, at Cohen & Aleshire; *Harry Chesley*, at D'Arcy; *Dave Williams*, at Erwin Wasey, Ruthrauff & Ryan; *Ed Madden*, at Keyes, Madden & Jones; *Charlie Brower*, at BBDO; and *Hay McClinton*, at Reach, McClinton. He missed the deadline by a week, but let's also mention *Ken Beirn* who has taken over as pilot for his brother-in-law *C. J. LaRoche*. . . . See *Fax Cone's* entry in this month's *Atlantic*. The chairman of the Exec Committee at FC&B counterpunches kidney puncher *Vance Packard*. . . . Can it be that a good ad is never out of date? *Lambert & Feasley* must think so; they're back for the 33rd consecutive year with "Often A Bridesmaid, But Never A Bride." . . . For my own part, I enjoyed last month's *Timex Jazz* spec. I liked the music; I liked *John Cameron Swayze's* square commercials and I wasn't too offended by the fact that every blessed wrist in sight sported a watch. I just wish *June Christy* had sung, "I Didn't Know What Time It Was."

★ ★ ★ ★

Let us bow our heads for a good jingle gone wrong. I refer to the Wasey-created Dutch Masters song, a neat, tripping lyric with a fresh, memorable tune—and some of the dullest video around. They've tried to animate their print art with indifferent success and they've thrown in some phony, meaningless shots of a guy with a cigar in his snoot. Next time the spot comes up on the set, just close your eyes, lean back and listen—like the guy in the White Owl commercials.

★ ★ ★ ★

Name-Dropping New York: *Ed Smith* has taken over *Sam Cherr's* merchandising post at Young & Rubicam. As for filling Sam's shoes, well, that's another matter. . . . Score one more fugitive from *Charlie Revson's* panictorium. *Andy Lynn* has moved over to Chesebrough-Ponds as v.p. for domestic marketing. . . . Agencyman *Tom Tausig* will assist *Manny Yellen* at P. Lorillard in advertising and marketing. . . . *Ogilvy, Benson & Mather's* new media director is *Sam Frey*, out of Colgate-Palmolive.

★ ★ ★ ★

Reader's Digest persuasive power comes in for a real test this month with their third report on smoking. Titled, "Nicotine—the Smoker's Enigma," the article plugs well-advertised *King Sano* and a virtually unknown brand, *John Alden*. The article reports tests demonstrated *John Alden's* to have the lowest nicotine content of any tested. The article goes on to say that the high tar yield of *Alden's* indicates a need for filtration, but my guess is that the nicotine bit is going to start a rush for the unknown. Anybody—I mean, ANYBODY—ever heard of them? . . . The most stunning ad news so far this year comes from across the sea where our teutonic cousins are slaving night and day to satisfy U.S. demand for Volkswagens. The mighty mite has decided to go into advertising in the U.S.—and in a big way.

★ ★ ★ ★

Know The Enemy, Third of a series: *H. Richard Blackwell*, director of the University of Michigan Vision Research Laboratories, has this to say on the subject of split-second ads: "I am not convinced that subliminal projection would be at all effective as an advertising technique. Ads we faintly see would have about the same effect as the ones that are obnoxiously visible. We would pay little or no attention to them once the novelty had worn off." I gather the same applies to persons who are obnoxiously audible.

(Continued on page 14)

Year after year after year . . . and again in 1957 . . .

THE BIGGEST YEAR IN LOOK HISTORY

Circulation Up 1,000,000

Estimated yearly average: over 5,190,000. Year-end issues: over 5,400,000. LOOK's 14th consecutive year of circulation gains.

Audience Up 5,000,000

Total audience: 24,800,000—about one of every five Americans aged 10 and over.

Advertising Revenue Up \$9,001,457

1957 total: \$43,352,335. LOOK's 19th consecutive year of ad revenue gains.

Advertising Pages Up 133.90

1957 total: 1,764.80. LOOK's sixth consecutive year of ad page gains.

Underlying LOOK's record of growth is a dynamic editorial concept that has given America "the exciting story of people" . . . that has captured the imagination of consumers and advertisers . . . that, in 1957, won for LOOK thirty-three major editorial awards, including top Benjamin Franklin honors. This is the editorial foundation on which LOOK has built one of the great success stories in magazine publishing.



the exciting story of people

As a thrifty, budget-balancing consumer I have nothing against discount houses. But as an adman I got quite a kick out of a diatribe on the subject run in business sections by *Joe Sholkin*, president of Beacon Plastics. The all-type tirade against price cutting was entitled, "The Age of Chiselry." . . . Here in the U.S., of course, we thrive on consumer demand, and our response to demand is to step up production. You might expect our Soviet counterparts to think quite differently. All Soviet auto prices have gone up 50% (with the exception of the wee Moskvitch), in some cases adding 10,000 rubles to the price (list). You see, in the first half of 1957, 55,000 cars came off the assembly line and the demand far outstrips production. Solution: Kill demand!

★ ★ ★ ★

Eberhard-Faber pencils enjoyed a sweet series of plugs on a recent edition of the *Peter Lawford* TV series "The Thin Man." The episode dealt with how Nick and Nora became Mr. and Mrs. Charles. At one point, Nick calls Nora, pretending to be a Western Union operator. Nora asks his name. Groping for a name, Nick picks up a pencil from his desk and announces, "Mr. Eberhard." A few more gags on the subject occur, rising to a finale as Nora calls Nick on the phone for a reconciliation, offering her apologies to Mr. Eberhard and Mr. Faber and Mr. Charles. I can't speak for Mr. Charles, but as for Eberhard-Faber, I'm sure no apologies were necessary. . . . I don't pretend to understand this next item, maybe *George McLendon* does. George is a Texas broadcaster. He was visiting in New York and happened to hear a singing commercial for Downtown Paterson, plugging the Paterson (N.J.) shopping area. McLendon liked the commercial so much he took a copy back with him to Texas where he's giving it a free ride on the air. I can just hear an impressionable Texan speaking to the wife after an airing of the spot: "Wal, Honey, it's a long drive, but maybe it's worth it."

★ ★ ★ ★

This month, *Fortune* carries the biggest ad in its history. Underwritten by 18 Michigan corporations, banks and utilities, the ad runs 22 pages. It's part of a heavy state promotion called, "Michigan Means Business." Well, for *Fortune* anyway. . . . Keep your eye on Compton. Now that Buick has moved to greener pastures, Compton has lost its connubial glint for Kudner and is hot to effect a couple of geographically strategic mergers. . . . The man I envy most now is *Bob Moldafsky*. He's the new merchandising manager for Kitchens of Sara Lee—and with all those chocolate cakes and cheese cakes and what all, Bob's gonna do some expanding, even if Miss Lee doesn't. . . . We can guess how much internal damage those shake-ups are doing to Wasey-Ruthrauff, what with people and accounts of the size of Sun Oil moving out. Now we see KLM, originally slated to move the first of the year, returning to Hoyt until things settle down at EWRR.

★ ★ ★ ★

If bourbon drinkers declare a vendetta against Old Forester, don't be surprised. The latest Old Forester decanter is a monstrosity best compared to a beheaded goose or perhaps some internal organ. Okay, maybe *de gustibus non est disputandum*, but height is; the monster bottle was so tall we couldn't fit it into our liquor cabinet! . . . If you wonder how newspapers can be made as exciting and entertaining to the eye as TV, get yourself a copy of the December 12 *Chicago Daily News*. Issue included a 12-page insert by Goldblatt's with alternating pages of pink and green, printed in black and with tastefully apportioned spot colors of gold, blue and red. . . . *Alfred Auerbach*, president of his own agency, will be the only advertising representative on the Committee of Selections and Procurement of the United States Pavilion at the Brussels World Fair in 1958.

★ ★ ★ ★

Name Dropping Chicago: *Jim Barton* is the new advertising manager at Paper-Mate. . . . *Bob Brinkerhoff* has been named to head the Young & Rubicam office. . . . *Bill Gillen* has been named v.p. in charge of the BBDO outpost.

★ ★ ★ ★

You Took The Words Right Out Of My Mouth: "Persuasion is still the destination of any advertisement, and you can reach it from almost any point on the creative compass if you've got an idea worth traveling in"—
Julian Watkins

It's 2 to 1..

in fast-service
eating places,
twice-the-turnover
per seat means...

MORE Meals
MORE Sales
MORE Profits

NO MATTER WHAT YOU CALL THEM

Coffee Shops
Confectionery Stores
Counter Restaurants
Department Stores
Diners
Drive-Ins
Drug Stores
Fountains
Industrial Cafeterias
Luncheonettes
Sandwich Shops
Variety Stores

NO MATTER WHERE YOU FIND THEM

Airports
Bus Terminals
Railroad Stations
Main Streets
Main Highways
In Industry

THEY ALL HAVE

ONE THING IN COMMON—

FAST SERVICE

To effectively reach this
specialized market specify
FAST FOOD
for an advertising schedule

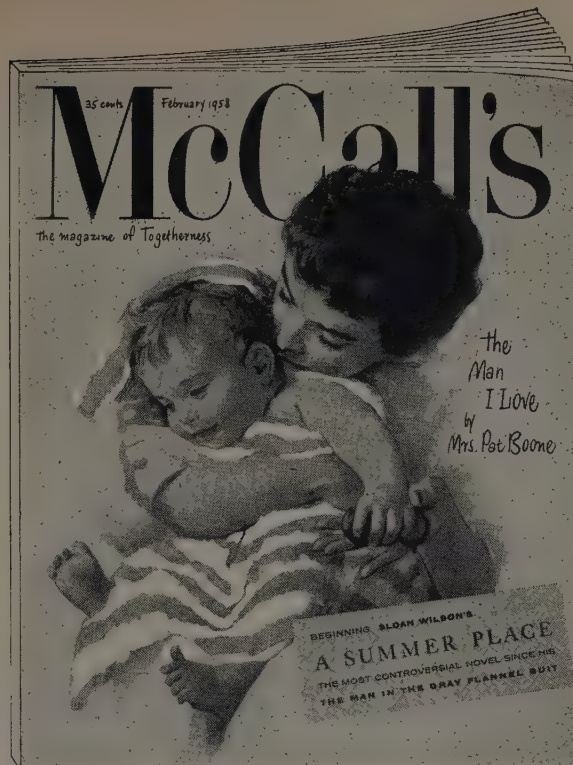
FAST FOOD

the magazine serving counter
and fountain restaurants

**386 FOURTH AVE.
NEW YORK 16, N. Y.**



McCall's
reaches a
new high



IN ADVERTISING REVENUE AND IN CIRCULATION

In 1957, McCall's publishing philosophy received greater endorsement than ever before in its more than 80-year history—both by a record number of reader-families and by an all-time high investment of the nation's top advertisers.

McCall's advertising revenue, during 1957, totalled \$21,731,543—a gain of \$4,427,321 over 1956.

In circulation, McCall's reached a record 5,305,000 for the second 6 months of 1957—a gain of almost half a million over the same period in 1956.

These figures represent significant evidence of McCall's sustained growth as one of America's great magazines and most powerful advertising media.

Source: Revenue figures—PIB; 2nd six months 1957 circulation—Publisher's estimate; 1956 circulation figures, ABC.

McCall's
The magazine of Togetherness

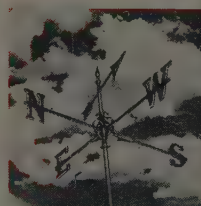
...and great for '58

NEWSWEEK in '57 . . . made all-time highs in revenue (\$22,895,800*) and in circulation (over 1,200,000). Powerful testimony by advertisers to NEWSWEEK's vital editorial service. Why don't you put it to work, too? Ask your agency.

*P.I.B.

Member of
Magazine Publishers
Association

Newsweek



**Advertising's
main line to
communicative
people**

ADVERTISING — FORECAST

Pricing in the hot seat:

If one subject becomes paramount in advertising executives' minds in 1958, it will probably be pricing—and consumer resistance to higher prices.

The hottest topic at the moment is the Congressional probe of automobile pricing. The Senate Judiciary subcommittee on antitrust and monopoly, which begins its hearings late this month, will examine the way auto marketers arrive at their prices and their justification for prices on 1958 models (which are slightly higher than last year).

What the committee finds—and recommends—could have drastic effects on the pricing policies of other national advertisers. First called to face the committee is United Auto Workers president Walter P. Reuther, who recently advocated a plan for dividing auto profits among management, stockholders—and consumers. Last summer, Reuther suggested that automakers reduce prices on new cars by \$100 a car to combat inflation.

The committee then plans to call in the heads of American Motors, Chrysler Corp., Ford Motor Co. and General Motors, will ask them to show why prices are up.

Automakers, mum on what they'll tell the committee, already have taken some price-cutting steps—chiefly because of the sagging condition of the auto market. For example, Ford Motor Co., shortly after introducing its new models last fall, reduced its four models of the Ford (eliminating the Custom model) to three: the Custom 300, the Fairlane and the Fairlane 500. Sametime, Ford cut prices on the Custom 300 (up to \$45 less) and the Fairlane (up to \$14 less) and since bannered this news in its advertising. Still, Ford's prices are up 2.5% over last year over-all.

Although the auto-pricing probe will hit the headlines next week, keep your eyes on the two other pricing investigations—definite signs that the pricing furor is bound to grow louder. First, the Justice Department's Antitrust division plans to put the heat on violations directly effecting consumer prices in almost all major advertising categories—e.g., food and home appliances.

Meanwhile, back in Congress, Representative Harold Cooley (Dem.-N.C.), chairman of the House Agriculture Committee, and members of the Consumer Study subcommittee continue to probe the costs of food marketing and ways to cut rising food prices.

Two cigaret ad campaigns, two different talks:

Watch those two big new advertising campaigns for cigarets breaking this month: P. Lorillard for its newly packaged Old Gold "straights" and Philip Morris for its newly filtered Parliament.

The ad campaigns dramatize the cigaret industry's two different approaches to the nicotine and tars problem. Old Gold ads on one hand stress the taste of unfiltered tobacco, Parliament on the other hand will hammer

on its safer "Hi-Fi" filter (see "Smoke Screen," p. 23). Old Gold ads also highlight new packaging, two sizes.

Lorillard, smallest of the big five cigaret companies, pushed its sales up some 49% in 1957 over 1956, due mostly to the sales burst of its revitalized Kent (Tide—Oct. 25, 1957). Sametime, however, its Old Gold sales dropped 12% below 1956, undoubtedly the major reason for new package, new push, new ad campaign.

Old Gold campaign (via Lennen & Newell) will run in newspapers, TV and radio spots, plus Old Gold's current network TV program, "The Court of Last Resort." For Parliament, Philip Morris Pres. Joseph P. Cullman III claims "The heaviest introductory campaign ever undertaken by the company for any of its brands" will divide its ad budget equally between print media and TV (via Benton & Bowles), kicking off the campaign on its Mike Wallace TV show.

What's ahead in food marketing:

The \$50 billion-a-year food industry is currently under pressure from at least three major problems—all of which may seriously affect the industry's future marketing practices:

Easily one of the most important is the growth of regional or local brands, while national brands tend to lag. Scripps-Howard's 11th Grocery Production Distribution Survey finds that, relatively speaking, there were few brands in 1957 with true national distribution. For example, the survey (in 1,073 stores in 14 cities) reports most frozen foods have limited distribution, as do carbonated beverages. Other products with strong regional distribution include such items as bread, rice, coffee and soup.

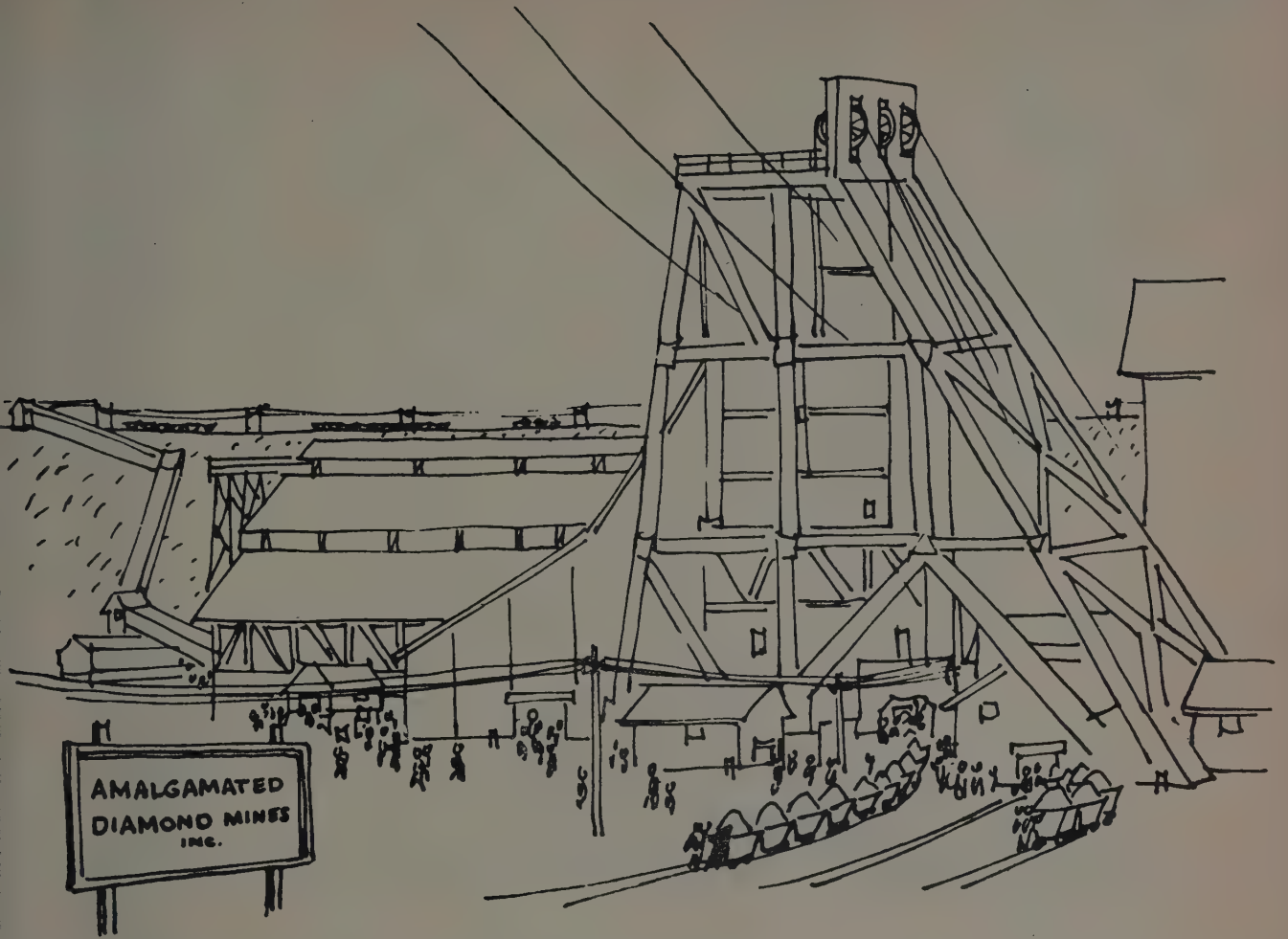
A prime example of the accelerating trend to private labels is Safeway Stores' recent introduction on a national basis of its instant coffee under the Safeway brand (formerly the Edwards brand). One good reason: in some areas of the country, instant coffee accounts for more than one-third of Safeway's total coffee sales.

Safeway, ironically, recently reversed itself in the midst of a second important trend affecting food distribution: growth of non-food volume in supers. The occasion: Safeway's decision to close its experimental non-foods discount center which it operated for the past seven months in Bakersfield (Calif.). The experimental center stirred up protests from conventional merchants, also paved the way for competing supermarkets to enter heavy discount selling of housewares and small appliances (the Safeway center also offered hi-fi equipment, radio-TV sets, air conditioners). In sum, the Safeway withdrawal underscores the controversy over sale of non-foods in supers, hard on the heels of Grand Union's recent plunge into major appliance marketing (Tide—Oct. 25, 1957).

Grand Union, meantime, is in the midst of a Federal Trade Commission case which may establish a significant precedent in FTC's attempts to police retailers which it believes are guilty of illegal co-op practices. (FTC claims, as illegal, contracts Grand Union entered into with suppliers who paid for animated spots on GU's Broadway "spectacular" sign.)

The FTC complaint against GU is a "test" case based on Section 5 of the FTC Act which prohibits "unfair methods of competition" without spelling them out, and which has never been used in a suit of this kind.

Never Underestimate the Power of a Woman!



Ladies' Home **JOURNAL**

A CURTIS PUBLICATION

DIAMOND JUBILEE 1883-1958



1958 will be a mighty busy year at the Post!

How our big, happy Saturday Evening Post family is growing—already past 5,600,000 circulation at publisher's last count! (Your bonus—oh, baby! We expect to deliver an average weekly bonus of half a million copies—yes, half a million!—500,000 during the first six months of 1958.)

Then there are our advertisers—187 new arrivals last year—more than that in 1958 at the present rate.


Advertising income's bouncing, too. We've topped the \$90,000,000 mark; and we'll better that this year.

And you should hear us rattle off promotion plans! To mention one, the food industry (still busting its vest over the '57 POST-NARGUS Food Store Spectacular—\$50 million sales increase in 9 days) is planning a bigger blessed event for 1958. There are a dozen others—covering every field.

You can pin it all to Post readers, the Politz-proved Influentials. They talk about, recommend things they read in the Post. Their word-of-mouth influence moves sideways—neighbor to neighbor, friend to friend—multiplying your sales force by millions. What's more, The Saturday Evening Post reaches Influentials on every income level.

Expecting bigger things this year? Remember this: The Saturday Evening Post produces.



Sell the POST  INFLUENTIALS
—they tell the others!

The Great American Game

*(Funny kind of game, because
one of the players wants to lose)*



One of the reasons our economy has been bursting at the seams for ten years is this: We all tend to work a little harder because advertising keeps us constantly wanting more.

That's the great American game.

Advertising woos and pursues us from morn till night.

We try to escape.

But we sort of hope we can't.

One thing that helps us resist is the fact that there is so *much* advertising for so *many* products today that it's hard for any advertising to make itself heard.

The average family, it is said, is exposed to 1,508 advertising messages daily. And they make about 18 purchases of advertised products in the same period.

This means that each message has about one chance in a hundred of successfully influencing a sale.

How can *your* advertisement be that one?

Doesn't it seem reasonable that the ad or commercial that recognizes this new state of affairs has the best chance of making the sale?

What kind is that?

Advertising of a new and modern and streamlined kind.

Advertising that has what it takes to make itself seen and heard above the crowd.

Advertising that tries to make it *easy* for people to pick one brand out of many.

Advertising whose story they can almost absorb at a glance—without pain or sweat or furrowed brow.

Advertising that doesn't orate or argue or otherwise bore them stiff.

Advertising that doesn't try to cover the waterfront of selling points, but concentrates on *the* one.

Advertising that presents that one key selling thought with the utmost impact . . . clarity . . . speed . . . conviction.

This is the kind of advertising we try to do for the firms listed below.

ALLSTATE INSURANCE COMPANY • ATCHISON, TOPEKA & SANTA FE RAILWAY CO. • BISSELL CARPET SWEEPER CO. • BROWN SHOE COMPANY • CAMPBELL SOUP COMPANY • COMMONWEALTH EDISON COMPANY AND PUBLIC SERVICE COMPANY • THE CRACKER JACK CO. • CRANE CO. • THE ELECTRIC ASSOCIATION (CHICAGO) • GREEN GIANT COMPANY • HARRIS TRUST AND SAVINGS BANK • THE HOOVER COMPANY • KELLOGG COMPANY • THE KENDALL COMPANY • THE MAYTAG COMPANY • MOTOROLA, INC. • NATIONAL ASSOCIATED MILLS, INC. • PHILIP MORRIS INC. • CHAS. PFIZER & CO., INC. • PILLSBURY MILLS, INC. • THE PROCTER & GAMBLE COMPANY • THE PURE OIL COMPANY • THE PURE FUEL OIL COMPANY • SUGAR INFORMATION, INC. • TEA COUNCIL OF THE U. S. A., INC.



Leo Burnett Company, Inc. Advertising
PRUDENTIAL PLAZA, CHICAGO 1, ILLINOIS
NEW YORK • HOLLYWOOD • TORONTO

TIDINGS

Passing patois

In case you haven't heard it yet, the latest Madison Avenue saying making the agency rounds is "Let's get down on all fours and look at it from the client's point of view."

Bulbs & brains

Wandering down Manhattan's Great White Way recently, we gawked like any tourist at some of the spectacular Broadway signs, especially the Time, Inc., sign designed by Douglas Leigh. We were intrigued enough with the masterpiece to visit Leigh's offices in Manhattan and find out, if we were lucky, just what makes a spectacular spectacular.

As it turned out, Leigh was in Washington (D.C.) at the time, probably (we mused) selling a pentagonal spectacular to the Pentagon. Instead we were greeted by Leigh's executive vice-president, Robert Palmer, who's been with Leigh for three years and knows what makes the great man tick.

On March 4, Palmer told us, Leigh will celebrate 25 years in the spectacular sign business. In those 25 years, Leigh has designed electronic marvels from Broadway to San Francisco and, in fact, is responsible for almost every spectacular (meaning electric signs of more than 1,000 square feet) that you're likely to see.

Palmer explained patiently how the Time, Inc., sign works: it's an intricate system whereby a projector relays impulses which activate the right bulbs at the right time. Palmer also told us the way that his organization checks on how well its signs are working. President Leigh drives a telephone-equipped Lincoln, cruises Broadway frequently and phones in to one of his nine maintenance men when something is blinking incorrectly.

"Circulation is the key to 'spectacular' success just as with magazines," Palmer told us. "If the sign is too high or the foot traffic too slow, say, at night, then the sign can't succeed." But the fact that 40% of Leigh's first 75 signs are still going strong would seem to be some index of success. Palmer freely admits that Leigh's is a multi-



million dollar business and a tour of the posh offices, staffed by 20 animators, artists, salesmen & secretaries perhaps indicates why.

For example, Leigh's office (and the adjoining board room) are electronic marvels. Buttons in the conference table turn on lights, run projectors, pull a curtain which reveals a model of a client's sign. When Palmer worked the switchboard for us, a vibrant red Life logo jumped out and we visualized how this must have melted Life's publisher during a sales pitch.

Just before we left, Palmer told us of a unique experience as a spectacular trouble shooter on legalities. Seems a Massachusetts couple vacationing in Manhattan were struck by bits of a breaking Leigh light bulb along Broadway. When Palmer corresponded with the man, he learned they were not man & wife. A quick \$50 salved her laceration & her lawyer.

Inner space

On Manhattan's Fifth Avenue the other day, at the new Tishman Building, we saw a sizable crowd gathered in front of the Zenith showroom win-

dow. Stuck firmly to the outside of one window was a control box for a Space Commander 400 TV set, located inside the window. As we watched, numerous pedestrians were taking turns punching the buttons to change channels by remote control.

After we'd had our turn and were standing around to watch the fun, we noticed a familiar face sidle up and give the box a few punches. As he moved along, we finally recognized him as one of our friends from, of all places, RCA.

Smokescreen

Our more perspicacious readers will remember that from time to time we participate in one of those old American traditions, the cocktail party. What's more, we evaluate cocktail parties on our own scientific evaluation scale: 25 points for the invitation, 25 points for entertainment, 25 points for refreshment, 25 points for attendance. It's our own little contribution to the world of research.

The party in question this time was graciously thrown by Philip Morris, Inc., to announce a new "Hi-Fi" filter on its Parliament cigarettes. The purpose of the party, if you're interested, was to announce that the filter reduces tars, nicotine, and all that jazz.



Unfortunately, the invitation was quite conventional, though very thorough, with suggestions that arrangements could be made to bring a photographer if we wanted (which we

didn't). But because we didn't get the invitation rolled up inside a giant facsimile cigaret (or something equally imaginative) we'll have to rate the invitation only 20 points—for a lack of originality or "aptness of thought."

On the entertainment side, however, we have to award the full 25, thanks to a small branch laboratory of the United States Testing Co. set up at the site of the party—the Persian Room of Manhattan's Hotel Plaza. Myriad machines and gadgets were busily smoking, drawing on, scrutinizing, or mutilating "Hi-Fi" cigarets. This we later learned, was to demonstrate not that "Hi-Fi's" can really take it, but that they are more effective at filtering because they have 30,323 filaments in every filter tip. (Later at lunch we learned from a rather myopic man that this is arrived at by weighing, not counting.)

After talks by several executives of both Philip Morris and its testing lab, drinks were served and cigarets lit. We checked on some of the Benton & Bowles people present, but they were all doing nicely on this point—not a competitive brand in sight. After dessert, one of the waiters was conned into presenting a gigantic cake in the form of a Parliament pack (at each table) with the words, "Ladies and gentlemen, I present the new Parliament cigaret!" He was shepherded around the room by what looked like a PR man but could have been the headwaiter.

On the subject of refreshments we always award the full 25 points, because it's the only way we have of being invited next time, and besides, the flaming dessert was unusual and good.

On the subject of attendance we have to dock Parliament 5 points because we noted empty chairs, which may have been due to the smokescreen at the entrance. Parliament-sponsored TV interviewer Mike Wallace was in attendance, though we wouldn't have missed him if he'd been home watching TV.

Total party index, then, is 90 points—very commendable when you consider that the prepossessing Plaza Hotel makes pin-the-tail-on-the-donkey too far out of character. The only upsetting thing we noticed was that Philip Morris president Joseph Cullman doesn't inhale—which just goes to show how filter conscious he is.

Whoops!

Mr. Billings, as any Tide reader knows, is a hardy, handsome ad agency president who, twice a month, displays his fads and foibles in a full-

page Tide cartoon. Mr. Billings, like any good agencyman, takes life's problems in his stride, whether they come in the form of an irresistible wife, an irrepressible client or an irresponsible account executive.

Mr. Billings is the creation of a quiet, hulking, ex-Marine, George Booth, who is as talented as he is untemperamental. Every two weeks,



Booth climbs into one of his three Model A Fords, fights his way in from his Long Island garret, and finally appears with the latest of Mr. Billings' escapades.

Last issue, both Mr. Billings and cartoonist Booth met their match in an overzealous make-up man in the Cincinnati culture center where Tide is printed. Let us go, soap opera style, back to the last issue.

The cartoon showed Mr. Billings, garbed in quite a handsome robe, standing at the bathroom sink and brushing his teeth. Peering under the shade at the window was a pair of eerie eyes—supposedly, if the cartoon had any humor at all, a client who was checking to see what brand of toothpaste his agency president was using.

If you don't get it so far, you missed the Arthur Fatt interview on Nightbeat, and you're probably better off anyway. But if you do get it, you're luckier than most Tide readers who couldn't understand the cartoon for one simple reason: there was a caption at the bottom of the cartoon which—in any stretch of the imagination—made no sense whatsoever. And for good reason; it wasn't supposed to be there. It was intended to be the caption for the Mr. Billings cartoon *this* issue, and, in fact, appears on page 36. Our overzealous make-up man who goofed has been justly sentenced; no one, in the future, will ever read the Sunday funnies to him.

In the meantime, cartoonist Booth has partially recovered (see his letter on page 67), Mr. Billings is back at work (he apparently used the right toothpaste) and the telephone line between New York and Cincinnati is, for the moment, quiet.

Jurisprudence

After seeing Bert & Harry Piel on TV for about two years, we've watched them get into (but rarely out of) just about every kind of scrape. But the

other night we saw Bert become involved in a new one: bribing a cop.

The cop, it seems, stopped Bert & Harry as they were speeding off to take a few photographs of their cool brewed beer in a rural setting. Bert offered the cop a case of suds if the cop would give him his name and the cop did—on the bottom of a speeding summons.

While Bert got his just desserts, we'd suggest that Young & Rubicam lock him up for at least 10 days for a tempted bribery. Either that or the Patrolman's Benevolent Assn. may ask for equal time.

Scotty

If there's anyone in the National Industrial Advertising Assn. who doesn't know Scotty Sawyer, we haven't met him. For as long as we can remember, Sawyer (christened Howard G. about 45 years ago) has been a sparkplug in NIAA and just about every other phase of industrial advertising.

Sawyer got into the agency business in 1933, when he joined the newly formed James Thomas Chirurg Co., in Boston. For some time, Sawyer pulled down a rousing \$10 a week for writing copy, buying art, handling production, making sales calls, contacting clients, buying media, doing the billing, handling traffic and—in his spare time—keeping the agency's files up to date.

From that humble (and busy) beginning, Sawyer has become one of the youngest elder statesmen in industrial advertising. Besides being a vice-president of Chirurg, member of the board and head of the agency's Facts division (research, marketing, media, etc.), Sawyer is on the board of the New England chapter of NIAA and the Business Publications Audit of Circulations. He is an inveterate speaker before advertising and marketing groups and a contributor to various publications.

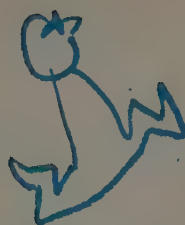
The latter is the reason for all this biography. Starting this issue (on p. 40), Sawyer begins the first of a regular series of columns on industrial advertising and marketing. If Sawyer runs true to form, his columns will be provocative, readable and, above all, worthwhile contributions to the progress of industrial advertising.

Revenge

Women are no longer the major spenders of the American dollar, says Dr. Ernest Dichter. World War II re-established man's primitive, aggressive qualities—*news item*.

Now I know what I think of my wife, Dr. Dichter.

I've taken back all of my money—and kicked her.



The hunt for tomorrow's ad executives

**By 1965, U. S. companies will need at least
10,000 more top-level advertising executives.**

**The key questions: where will they come from,
who'll train them? This article, first in a new TIDE series,
describes the impending crisis in corporate
advertising personnel—and what can be done about it.**

Last summer, the ad director of a large west coast manufacturing company went on vacation. On his return, he notified his boss that he was leaving the company to become marketing director of another company in a related industry. For six months, his old firm searched high & low for a replacement, finally gave the job to the assistant ad manager—a recruit just recently out of engineering school—by default.

This problem is growing more common every day, and with time will develop into a full scale crisis. The uncomfortable truth is that talented, experienced, top-level advertising executives are developing fast—but not nearly as fast as the need for them. There are an estimated 15,000 top corporate advertising executives today; by 1965, U.S. industry will need at least another 10,000. The questions: where will they come from? How will they be properly trained in such a short time?

► There are four major reasons why the problem of finding adequate advertising executives is a constantly increasing one for U.S. companies:

- First, in order for more executives to be developed at the top of the ladder, there must be more men climbing on at the bottom. And it's generally agreed that the number of college students choosing advertising as a career is simply inadequate to meet tomorrow's needs (*Tide*—June 28, 1957).

- Second, industry has done a fine job training engineers, salesmen, accountants and clerks—but not advertising executives. A survey of *Tide's* Advertising Leadership Panel shows that of the 1,100 companies represented, only 55% have any kind of plan for preparing lower-level advertising executives for a more responsible job. An eye-opening total of 45% of panel executives admitted, some rather sheepishly, that if they are promoted tomorrow, they have no one under them properly trained to take over their jobs.



- Number of people currently working in advertising: 400,000

- Number of these who are top-level advertising executives: 15,000

- Number of advertising executives needed by 1965: 25,000

- The big problem: the additional 10,000 advertising executives are not being recruited or adequately trained.

- The reason: few companies are planning ahead for future advertising executive needs.

- Third, the cost of training a new advertising executive is rapidly reaching the prohibitive stage. For one thing, the cost of losing your former executive is constantly climbing, what with profit sharing plans, stock options, deferred compensation programs, etc. For another, the cost of finding a replacement is equally high: if the company gets him through an employment agency and pays the fee, it's 5%; most management consultants charge 20% of the first year's salary for finding the right man.

- Fourth, while advertising executives are prone to do less job-hopping than in past years, there is still the problem of natural growth. Companies grow, ad budgets grow, and advertising executives grow with them. As management consultant Sid M. Boyden puts it, "Piracy is a glib word. There is a natural growth, and a natural need to fill openings."

➤ Probably the most severe aspect of the entire problem is the lack of adequate college training for a career in advertising. Though the number of colleges and universities offering advertising courses is increasing (today there are more than 900), the number is still not sufficient—and the caliber of courses is still not adequate—to turn out enough well-grounded beginners.

This is ultimately reflected, of course, in the capabilities of top-level executives. Listen to Firestone Tire & Rubber Co. national admanager A. J. McGinness: "Advertising is becoming too departmentalized, too specialized. Finding a man who knows copy, engraving, printing, art and production is almost impossible, yet that's what an advertising executive should know."

Among the advertising industry associations which are aware of this problem is the National Industrial Advertisers Assn. According to NIAA president John C. Freeman, NIAA's current concern in the personnel area is "seeing to it that the education of college people is improved, and this in many cases means educating the educators and awakening them to modern marketing practices." Best proof of NIAA's concern is the title of its most recent seminar: "Recruiting and training personnel for the advertising department."

➤ In addition to inadequacies in college advertising training, on-the-job corporate training programs are also totally inadequate. Perhaps the most ironic thing is that today's advertising executives know this will lead to a crisis, yet they aren't doing much about it. For example, a survey of Tide's Leadership Panel indicates that 43% believe the shortage of top-level advertising men will become "acute" within

10 years—yet only 18% of these same Panelists say their companies have a formal advertising program to prepare advertising executives for bigger, more responsible jobs.

Some of the larger companies, like General Electric, Procter & Gamble, Monsanto Chemical Co., Vick Chemical Co. and Johnson & Johnson, have gone to great lengths to set up elaborate training programs specifically to train future advertising & marketing executives. But the wail from smaller companies that they can't afford this kind of training is a false lament; a few small to medium-size firms have set up their own programs, admittedly on a small scale, to train one or two junior advertising executives for the day when they'll be tapped for a key advertising job.

One key point about corporate advertising training programs is brought out by employment specialist Edwin B. Stern. Says he: "An effective training program offers the ambitious, creative young executive a chance to absorb more, faster—in effect, it prepares him faster for a bigger job. The really ambitious young executive who wants to move fast may not be willing to stay with a company that doesn't have a training program; he may look elsewhere, and you've lost some valuable potential executive talent."

➤ Perhaps the most immediate problem involved in this personnel dilemma is the cost of replacing a top advertising executive. Let's take a hypothetical (but not unusual) case:

The ad director of XYZ Corp. makes \$25,000 a year (actually the range is from \$6,500 in the smallest firms to \$70,000 in the biggest companies). Our ad director has been with the company for 10 years, and his share in the profit sharing plan is \$10,000; he gets to take half of this with him if he leaves, so it has already cost the company \$5,000 to lose him.

Then there's the ad director's stock option; when he joined the company, he got 100 shares of stock, and it's gone up 10 points per share; now the company must buy it back at \$10 more per share—or a cost of another \$1,000 to the company. Of course there are also other investments the company has made in the ad director, life insurance programs, deferred compensation plans, pension plans, etc.

All of this investment—and in our hypothetical case it could amount to \$7,000—is lost when the ad director takes off for a new job. But that's only part of the cost to the company; the replacement expense can also mount up. Suppose the company gets a management consultant to find a new ad director. It takes three months, during

• One exception:

ANA's concern with where tomorrow's advertising executives will come from.

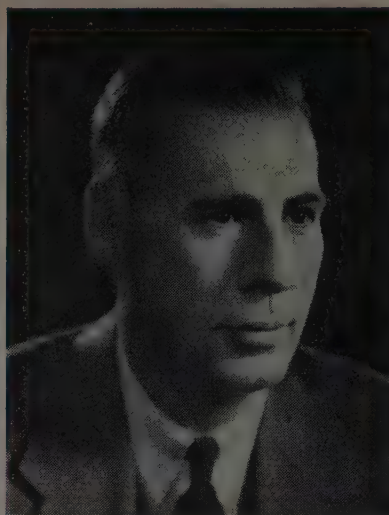
• What's needed:

- 1) An effective program to attract more students into advertising.
- 2) More & better advertising courses in schools & colleges.
- 3) More & better corporate training programs.
- 4) Greater willingness by today's advertising executives to delegate responsibility and authority.

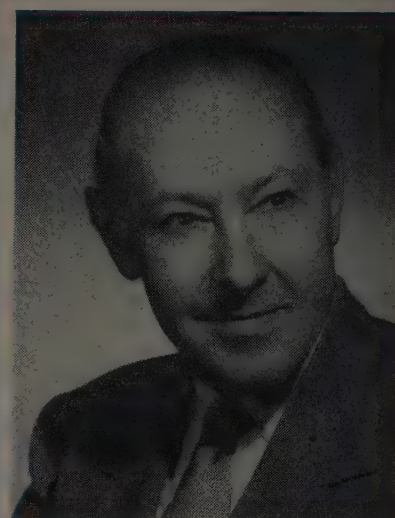
• The alternatives:

- 1) A critical shortage of advertising executives by 1965.
- 2) More inter-company advertising personnel "pirating."
- 3) Less effective administration of company ad departments.

**Five
pertinent views
on the growing
shortage of
advertising executives**



Ward Howell, management consultant: "Advertising is becoming more refined and mature. Advertising personnel changes are now more likely to be for 'real' management reasons."



Walter Lowen, advertising placement counselor and management consultant: "It is generally hard to find ad managers to fill really big jobs. They change jobs no more often than other executives in business, and there are fewer of them."

which time the assistant ad director (who isn't properly trained) does a mediocre job. When they finally get a new ad director, the company must pay the management consultant 20% of the salary—or say \$4,000. So far, the price of replacing the ad director has reached \$11,000, and with such intangibles as temporary mismanagement of the ad department, lost time while the new ad director gets the feel of his job, etc., the cost can be as high as \$15,000.

Strangely enough, despite the relatively high salary bracket for top advertising jobs, the men are not always available—and not always willing to move for more money, making the replacement job that much more difficult. Says Walter Lowen, a former specialist in placement of advertising executives and now a free-lance management consultant: "It is generally hard to find ad managers to fill really big jobs. They change jobs no more often than other

executives in business, and there are fewer good ones."

Actually this brings up another phase of the corporate advertising personnel problem which is both good and bad: the growing tendency of advertising executives to make fewer job changes, but bigger jumps when a change is made. A man changes jobs when he *must* change, and when the need for him is great enough for the company to make him a really worthwhile offer.

Ward Howell, management consultant, points out that "Advertising is becoming more refined and mature." As a result, says Howell, "advertising personnel changes are now more likely to be for 'real' management reasons." In the words of the ad director of a major Chicago firm: "The boys don't change jobs anymore because their offices are too small, or their secretaries aren't pretty enough, or the boss isn't polite. When a man moves around in advertising today, there's usually a damn good reason for it."

► Although the future market for top advertising executives is dim, the total picture is not black. There are several groups (such as previously mentioned NIAA) which understand how critical the problem is, and are taking appropriate steps.

One of the most active is the Assn. of National Advertisers which, within the immediate future, will offer (at \$150 per set, free to ANA members) its seven-volume Management Guidebook Series, an anthology of material on management practices in advertising. Included in the series are several pertinent sections (of volume six) on the problems of finding, training, and keeping capable advertising people. Much of the material is drawn from recent ANA seminars on the subject, backed up by additional material submitted by ANA members.

► Actually the entire ANA Management Guidebook Series—dedicated as it is to more efficient advertising man-



Paul West, president, Assn. of National Advertisers: "ANA is concerned—as are most ad executives—with the critical shortage of trained, capable ad executive replacements. We feel our Guidebooks are an important step in the right direction, and all elements in advertising must take action to correct this situation in the near future."



Paul Carroll, marketing services director, American Brake Shoe Co.: "In the next five to 10 years, advertising departments will need to become more and more integrated into the entire marketing operation. We will need not so many technicians and more people who understand the full scope of the marketing operation."



John C. Freeman, president, National Industrial Advertisers Assn.: "Our current concern on personnel is seeing to it that the education of college people is improved, and this in many cases means educating the educators and awakening them to modern marketing practices."

agement—should ultimately help eliminate many current haphazard and costly personnel practices. As ANA president Paul West says, "ANA is concerned—as are most ad executives—with the critical shortage of trained, capable ad executive replacements. We feel our Guidebooks are an important step in the right direction, and all elements in advertising must take action to correct this situation in the near future."

Howard A. Marple, PR director of Monsanto Chemical Co. and chairman of the advertising personnel subcommittee of ANA's advertising management committee, put his thumb on the crux of the problem at a recent ANA workshop on advertising personnel problems. Other fields and industries have made a head start on the task of recruiting and training future executives, Marple said, and advertising will find itself in a "tough race" to catch up. Added to the problem, Marple explained, was the "confusion and loose talk about our profession."

ANA's Guidebook number six makes reference to two additional points which contribute to advertising personnel problems, and hinder the development and training of future executives. The first of these is the lack, in many companies, of a well-prepared and complete job description—a "must" says ANA for the proper development of future executives. The second point, says the Guidebook, is that advertising managers still must learn to delegate responsibility and authority if they hope to develop the men under them into suitable executives—and suitable replacements.

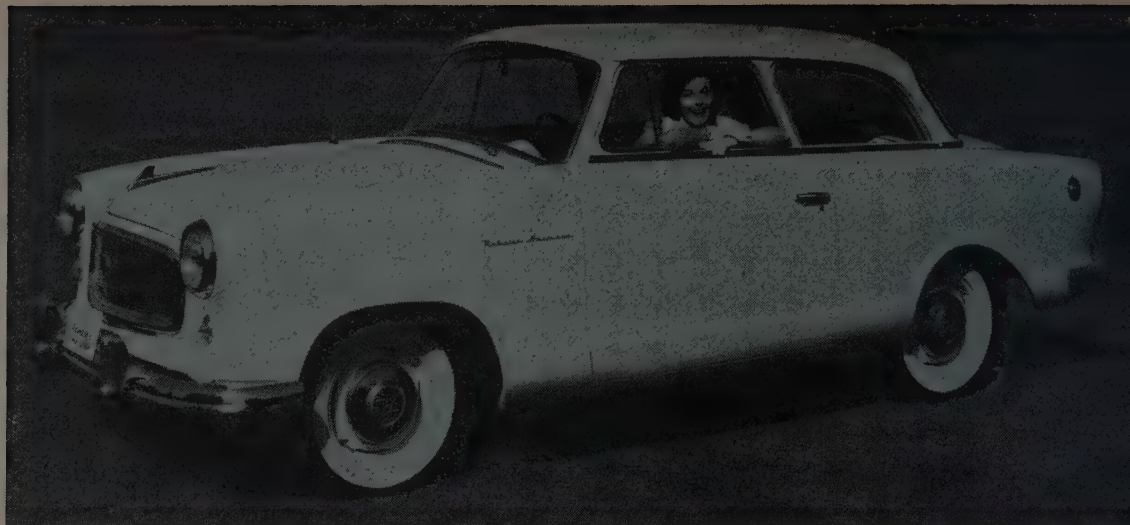
➤ A final complication in the advertising personnel problem—and one of increasing importance—is the trend toward total marketing concept. The advertising executive of 1965 will have to be trained and versed in more than fundamental advertising problems. Paul Carroll, marketing services director of American Brake Shoe Co., emphasizes

that "In the next five to 10 years, advertising departments will need to become more & more integrated into the entire marketing operation. We will need not so many technicians, and more people who understand the full scope of the marketing operation." ■

COMING UP

Future articles in this series will cover:

- General Electric's elaborate training program for ad executives
- Other company programs to find and develop tomorrow's corporate advertising leaders
- Problems of hiring, training and keeping advertising recruits
- A summary of what's needed to solve the advertising personnel problem



This month, American Motors Corp. is introducing
a new car, the "compact" American.
It will be advertised—like the successful Rambler—
on a small ad budget. AMC's secret
of performance of success: squeeze every last ounce
out of every last advertising dollar.

Success on a small ad budget

The automobile above, called the American, will make its first appearance in about 2,400 showrooms around the U.S. this month. Manufactured by American Motors Corp., it has major significance for four reasons:

- First, the American's price (under \$1,800) fills an important gap in AMC's pricing structure.
- Second, it will be a key factor in economy car sales which may exceed 6% of the market in 1958.
- Third, it should contribute substantially to AMC's financial picture in 1958, which, for the first time in many years, should show a profit.



AMC Metropolitan, built in England, covers the bottom of the price line, starts at \$1,625 for this coupe.



The new under \$1,800 American fills the gap between the Met and this Rambler, priced from \$2,050.



The top of AMC's price line is this Ambassador, which ranges from \$2,500 to a high of \$3,100.

• Fourth, it will undoubtedly play a feature role in AMC's advertising strategy during the next year.

➤ Of these four factors, the American's price may be the most important at a time when consumers are increasingly cost-conscious. At under \$1,800, the car fits neatly into AMC's full price range, which runs from the British-built Metropolitan (starting from \$1,625) through the Rambler (from \$2,050 up) all the way to AMC's higher priced Ambassador (from \$2,500 to \$3,100). In short, AMC dealers are now in a position to meet the budget requirements of any family from the lowest income level to the freest luxury spenders.

As for the booming economy car market, the American will play a key role, probably as important as the Rambler itself. As AMC president George Romney, a long-time exponent of the virtues of a compact car, puts it, "The horsepower race and the size race were going down two dead ends. We decided to build an automobile for the American people that appealed as much to their native intelligence as their ego."

While most authorities estimate that smaller cars can eventually account for 10% of the market, Romney is considerably more optimistic: he predicts that by the late 1960's, about 50% of the new car market will be smaller car sales. Says he: "The big new car in the driveway used to be a none-too-subtle symbol of success. Today, the showy car is becoming outmoded as the primary means of satisfying ego gratification. When impressing the neighbors flits across the subconscious today, the favored idea is to impress with the number of cars one owns. Or other things, such as winter vacations, trips to Europe, swimming pools, color TV or better homes."

➤ The recent mushrooming growth of economy cars assures that the American will have easier sledding than did the Rambler. "Frankly," says Romney, "we very nearly got knocked out of the automobile business in the process of . . . challenging the Big Three by flanking their product position. It was touch and go for the Rambler; sales mounted slowly from 15,577 cars in 1950 to 36,042 in 1954. Then in 1955 sales more than doubled, to 73,807, and it appeared the uphill fight was beginning to pay off."

At a time when other auto makes are finding tough sledding, Rambler sales are obviously paying off. Last month alone, Rambler sales hit 10,583—a startling 101.2% above 1956's like month. And for the calendar year of 1957, Rambler sales totaled 98,567, an



AMC president **George Romney**: the showy car is no longer the major status symbol. Today it's two cars, a winter vacation, a trip to Europe, a swimming pool or a color television set.



AMC automotive ad & merchandising director **Fred W. Adams**. The secret is to make every advertising dollar work hard.

increase of 38.2% over 1956. The best clue to future prospects, however, is Rambler's current annual production rate: 165,000 cars.

One of the reasons for AMC's success with the Rambler (which will also help the American's introduction) is American Motors' dealer force, which today is far stronger than in the early 1950's. Last year alone, AMC signed almost 800 new dealers, many of them also dealers for Big Three makes. Either the Big Three is unable to stop their dealers "dualing" with the Rambler (for fear of losing them) or unwilling to try (for fear of tangling with the Justice Dept.).

➤ If the American lives up to its sales potential, AMC's financial picture will look bright indeed. For the fiscal year ending Sept. 30, 1955, AMC took a whopping loss of almost \$7,000,000; in the next 12 months, the loss climbed to a staggering \$19,700,000. But for the fiscal year ending Sept. 30, 1957, losses have been shaved to only \$10,500,000.

The real news came in the third quarter of 1957 (actually the first quarter of AMC's 1957-1958 fiscal year) when Romney announced a net profit of more than \$3,000,000 for the quarter. This means AMC should show a profit in 1958, the first such

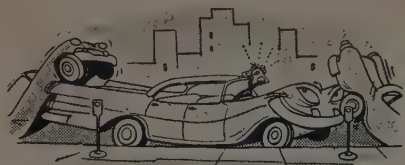
profit for a fiscal year since 1954 when Nash-Kelvinator merged with Hudson Motor Car Co.

One reason for this financial stability was the abandonment of the Nash and Hudson, two famous (but of late unprofitable) names in U. S. automobilia. The two cars were dropped, explains Roy Abernethy, AMC vice-president in charge of automotive distribution and marketing, for three major reasons: 1) Nash and Hudson sales were "below expectations"; 2) dealers agreed the cars should be dropped, and 3) AMC wanted to concentrate 100% on the "compact car trend."

➤ While much of the credit for American Motors' financial turnabout must go to the Rambler, AMC's adept use of a relatively small ad budget must also get its share of praise. While AMC doesn't reveal its ad budget, best estimates are that it is close to \$6,000,000 a year—which, incidentally, is about 10% of what Chrysler Corp. spends, 8% of Ford Motor Company's annual budget, and only 4% of General Motors' massive advertising expenditure.

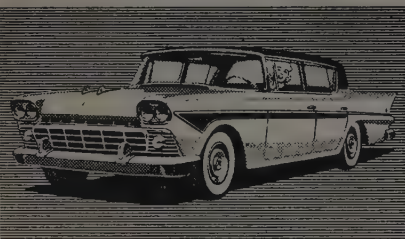
AMC director of automotive advertising & merchandising Fred W. Adams explains his secret quite simply: squeeze the last ounce of performance out of every ad dollar—in short, "make every dollar work hard. We capture reader

If your wife can't park that "monster"...



Go Rambler!

Fits every parking space,
every garage, every budget!



See the car that's easiest to drive, turn and park—easiest on gasoline, too! See why Rambler is first in sales gains, highest in resale value. See the smart new Ramblers with jet stream styling today! Only Rambler gives you the best of both: American big car room and comfort, plus European small car economy and handling ease.

AMERICAN MOTORS MEANS MORE FOR AMERICANS

SEE THE NEW 1958 RAMBLERS

AT YOUR RAMBLER, NASH OR HUDSON DEALER

attention and audience attention by different formats, different approaches. If we used the same type of advertising as the Big Three, we would get nowhere."

"As an example," Adams continues, "we started sponsoring Monitor newscasts on NBC last year. Some of our best commercials were spot announcements about the economy runs, which were called in by phone to Monitor headquarters by our man on the run, taped and put on the air within an hour."

➤ The current advertising program for Rambler is broken down as follows: 49% in newspapers, 16% in Sunday supplements, 15% in magazines, 8% in radio, the rest in direct mail and other miscellaneous items. Until last September, network television had come in for a big share of the budget with AMC's sponsorship of Disneyland on ABC-TV.

AMC dropped Disneyland, Adams explains, not because it wasn't satisfied with the show ("We were always happy with Disneyland; it usually was among the top 10 in ratings"), but for a number of other reasons. For one thing, says Adams, "we simply felt that any good advertising program has to change from time to time to remain flexible. We did feel that the adult audience dropped off, but that was not the major consideration. As for TV in the future, we are in no hurry to get back in that medium. We are looking around, and if we find another show that interests us, we will consider it."

AMC's advertising strategy in newspapers, magazines and Sunday supplements is patterned after its cartoon treatment developed (and proved successful) in 1957 (*Tide*—Jan. 25, 1957). Each cartoon deals with a different advantage the Rambler offers over oversized competitive makes: lower gas consumption, easier to park, more maneuverable, etc. Although no specific advertising plans for the American have been announced, it's clear that AMC will make it a key factor in its 1958 ad campaign—depending, says Adams, on American sales.

While AMC departed from the cartoon technique for its new car introduction ads last fall (using full-page, four-color ads based on AMC's perpetual theme of "American big-car room, ride and comfort plus European small-car economy and handling and ease"), Rambler ads immediately returned to the cartoon technique.

➤ AMC's newspaper and magazine ads now feature cartoons by well-known cartoonists like O. Soglow, Wm. Steig, Charles Addams and Whitney Darrow. Another series of testimonial ads in the Reader's Digest are, in keeping with AMC's offbeat ad policy, written by celebrities like Ogden Nash and Quentin Reynolds. Other small-space ads in women's service magazines are one-column messages from AMC president Romney, with the emphasis on the Rambler's economical performance.

These same ads, dubbed "love letters," also run in weekly news magazines. Interestingly, AMC found that Starch ratings of these small-space ads showed they equaled readership of Buick's four-color spreads, in many cases got four times the readership of huge competitive ads.

AMC has expanded its schedule in Sunday supplements, with greater frequency and more use of color. The newspaper black & white schedule (see cuts) is now up to 1,900 dailies and weeklies, covering every market which accounts for Rambler sales.

John F. Henry, head of the Detroit office of Geyer Advertising, AMC's agency (which, incidentally, shares offices with AMC in Detroit), points out that the 200 and 400-line newspaper ads perform well on a per-dollar basis, are especially effective in producing showroom traffic. "Through the small ads we gain continuity," he adds, "and if we keep them unusual they will attract readers. But they undoubtedly suffer in impact. Naturally, they don't do the job that larger ads would do. We would rather use bigger ads if our budget would permit." Rambler is continuing its use of Monitor newscasts on NBC, 20 a weekend for 52 weeks; this year the commercials were revised to provide time for local dealer identification.

➤ Looking ahead, AMC's Abernethy has set a sales goal of 180,000 units in 1958, or about 3% of the projected industry total. Abernethy admits it is a high goal, but adds his reasons for confidence: "our expanded line-up of cars, a larger and stronger dealer network, the swing of buyers to the compact, economical car."

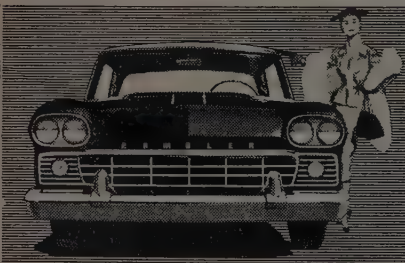
Romney, always the dynamic spokesman, puts it this way: "American Motors' great opportunity lies in the fact that all of its cars fit the economic and car-use patterns of the new era of personal mobility on the highway." ■

Gasoline bills wrecking your budget?



Buy a Rambler

The penny-a-mile record-holder!



Why feed a gas hog? Join the smart motorists who are switching to Ramblers at a record rate—sales up 72% over last year. Get the car that set the official NASCAR economy record—less than 1¢ a mile for gasoline (Rambler 6 with overdrive). Get the only car that gives you the best of both: American big car room and comfort, plus European small car economy and handling ease.

AMERICAN MOTORS MEANS MORE FOR AMERICANS

SEE THE NEW 1958 RAMBLERS

AT YOUR RAMBLER, NASH OR HUDSON DEALER

THE WOMAN'S VIEWPOINT®

by Dorothy Diamond



Try on before dye on

Nowadays, let's face it, "nice" women dye their hair. And debate about this matter—should I or shouldn't I?—no longer is confined to the boudoir but is conducted right out in public.

Because of this change in attitude, I recently heard about an ingenious experiment that, in my opinion, could be developed into a fabulously successful advertising & merchandising scheme.

A career woman, whose naturally dark hair was becoming heavily frosted with white, was advised by her hairdresser to remain au naturel. Despite his verdict, the thought of dyeing continued to nag at her. Finally, to convince herself, she went to a wig maker's, pretended she was in the market for an artificial headpiece, tried on all the colors, and then easily came to a decision as to what she should do with her own hair. (In her case, it was to stay untinted.)

This incident, I think, suggests an interesting course of action for a hair dye manufacturer. The company might sell, rent or loan a line of wigs to beauty parlors to match the colors in its line and then play up the service in its national advertising. Copy themes are obvious—choosing a color that is most becoming, avoiding embarrassing mistakes, satisfying your curiosity as to what you would look like as an ash blonde, redhead, etc.

I'll wind up this topic with an idea that is offered partly tongue-in-cheek but also with the knowledge that crewier things have happened in the advertising business. And that is to have a supply of "courtesy wigs," available for borrowing, so a wife could get her husband's okay (or veto) on the final decision. Might prevent the long-suffering guy from going into a state of shock and chimes in nicely with the

"preserve the husband" theme currently getting a heavy play in magazine articles.

Good product . . . but not good instructions

A friend of mine uses convenience food items to the hilt. And without any apologies.

But, despite her affection for heat-and-eat, she has a basic criticism of these products—a criticism with which I heartily concur. Her grievance: inaccurate cooking directions. Most prescribe cooking times way under what is actually required.

We agree that probably this state of affairs exists because manufacturers want to lure us into using their wares. But we think the policy is decidedly short-sighted. First of all, a good deal of the convenience value is lost when a housewife has to peer at an item, debating with herself whether or not to pluck it from the stove. Second, I hardly need to add, repeat business is unlikely to materialize when the timing was wrong and the results unappetizing.

Breaking safe and banking traditions

How nice when a product once considered too dull and dingy to appear in public gets the glamor treatment! That's what has happened to Mosler safes. With the tastes and requirements of women employees uppermost in their minds, the Mosler people this year have brought out their record safes (the ones for files) in an attractive color line, including a brilliant blue. These safes not only tie in with office decor but also double as work surfaces.

Money safes have simultaneously improved in looks. One advantage: the closer they are placed to the front office, the more dangerous it is for burglars to ply their trade.

Recognizing that bankers still have a long way to go to become sports shirt personalities, Mosler (which specializes in bank installations) is encouraging more informal methods. Out West, so I've been told, more deposits are now made outdoors than indoors. Seven to 12 drive-in windows may be lined up like toll booths on a highway. This fits in admirably with a housewife's needs. She can bank in dungarees, surrounded by her kids, knowing she won't encounter a frosty v.-p.

Another promising device, which will facilitate sidewalk banking, is the relatively new "TV snorkel." Adapted to city and suburban areas where there is no room for drive-in and walk-up windows, it enables a depositor to park in a space reserved for this purpose and step into a sidewalk booth. There he views the teller on a TV screen, exchanges money and documents via a pneumatic tube. One stumbling block: in some states, even though only 500 feet from its parent, the snorkel is considered a branch bank and as such is illegal. Oh, well.

The lost art of copywriting

With all the esoteric and far-fetched research being done on women nowadays, I think one fact about us is being overlooked. It is: we are avid readers. We are the ones who flock to the local Womrath's and are au courant on the latest best sellers.

Why, then, is so much of the copy aimed at us in women's magazines such a rapid fare? Maybe the headline and illustration make the point effective, but body copy usually deteriorates into a pedestrian conglomeration of facts. Far too little qualifies as really pleasurable reading.

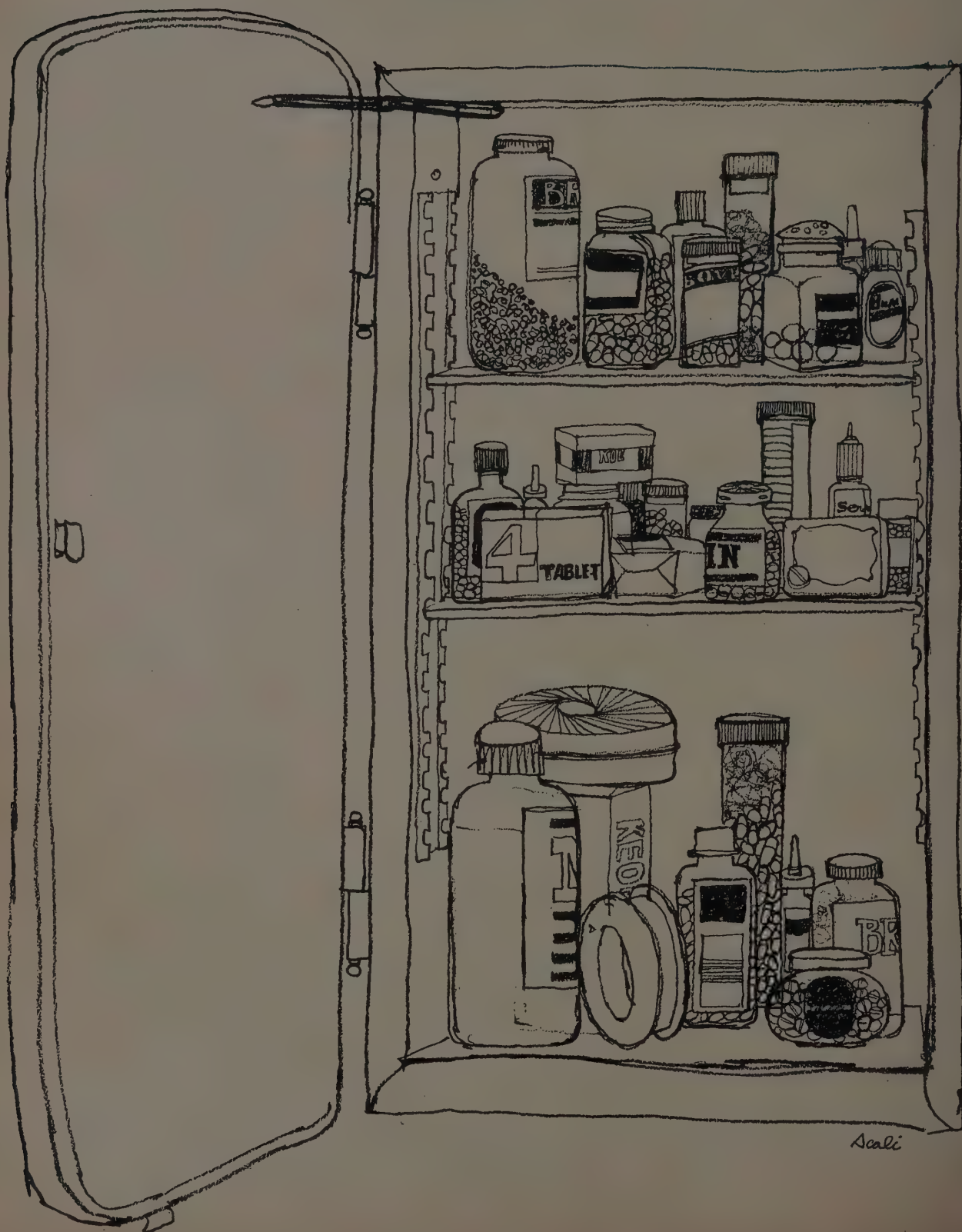
I believe that this deplorable state of affairs deserves further investigation. Borrowing from Rudolph Flesch, a treatise might be written on: "Why Mary Skims Magazine Advertisements—and What You Can Do About It."

Afterthought

I'm always pleased when the light, bright touch shows up in unexpected places. For instance, even on such a businesslike document as a credit card application, Shell Oil manages to be ingratiating. By using attractive typography and make-up, by keeping questions to a minimum, by maintaining a friendly rather than suspicious attitude, Shell does a sales job for its products. Some of its competitors, by contrast, are as grim and stiff-necked about extending credit as old-school bankers.

Is the ulcer still the advertising man's
occupational disease? Does job strain
affect an adman's health? In short,
how many advertising executives are . . .

Sick! Sick! Sick!



If you're one of those frenetic, overworked advertising executives who worries about ulcers, relax. The old canard about advertising being an ulcerous business just isn't true.

This startling but reassuring conclusion comes from a survey of Tide's Advertising Leadership Panel. Out of the 1,100 advertisers, agency men and public relations executives on the Panel, a total of 539 responded to a questionnaire about their health. Out of these, only 22 Panelists—or just about 4%—have (or had) an ulcer. Clearly, the ulcer is no longer the adman's occupational disease.

As a matter of fact, advertising executives appear to be in remarkably good health for the strain they're under. Surprisingly 46% of the Panel say they're in "excellent health," while another 42% describe their health as "good." Only 11% admit their health is merely "fair," while 1/2 of 1% plead "poor" health. Of the remaining 1/2 of 1% with "other" answers, one is recovering from pneumonia, another is convalescing from a recent automobile accident.

Advertising executives, actually, have good reason to be confident about their health (a rousing 83% are sure they could pass a stiff physical examination for a life insurance policy). The reason for their confidence: the majority of them have a complete physical check-up at least once a year. In fact, more than two-thirds of all Panelists have gone for a physical examination within the last year, most of these within the last six months.

This attention to their health is reflected in the comparatively low rate of advertising executives' illnesses. For example, only 13% of the Panel has had

a major operation within the past few years. As pointed out previously, only 4% have an ulcer; less than 5% suffer from high blood pressure, 6% complain of hypertension and only 2.5% have heart trouble.

Apparently by watching their health, most admen also succeed in evading the common cold; only one Panelist out of 10 has a cold "frequently." More recently, during the Asian flu epidemic, only 16% of all Panelists came down with this newest disease.

➤ Advertising executives are also above average from the point of absenteeism. Almost half of the Panel—47%, to be exact—say they didn't miss a day of work last year due to illness; 10% missed only one day, 13% missed only two days. Thus a hearty 70% of the Panel stayed home two days or less last year—an enviable record.

On those rare occasions when advertising executives are home sick, chances are they don't relish the thought of coming back to work—because in many cases, their work is probably waiting for them. Some 48% of the Panel say that while they're home sick, an assistant handles their work; 34% say the work just piles up, while the remaining 18% list other instances. Among the other comments: "When I'm home sick, the eager beavers step in and try to make heroes of themselves."

To avoid coming back to an impossible workload, a surprisingly large segment of advertising executives—35%—try to do some work at home. Exactly 54% don't try to get any work done at home, the rest work sometimes and not others.

➤ To wind up the questionnaire, Tide asked the Panel whether the tensions

and pressures of their jobs affected their health in any way. More than two-thirds claim that their health hasn't suffered from the strain of the job; 19% admit that they do suffer from such things as insomnia and nervousness because of their work, while the remaining 13% gave other answers (a typical one: "The strain of my job led to drinking, but I joined AA two years ago").

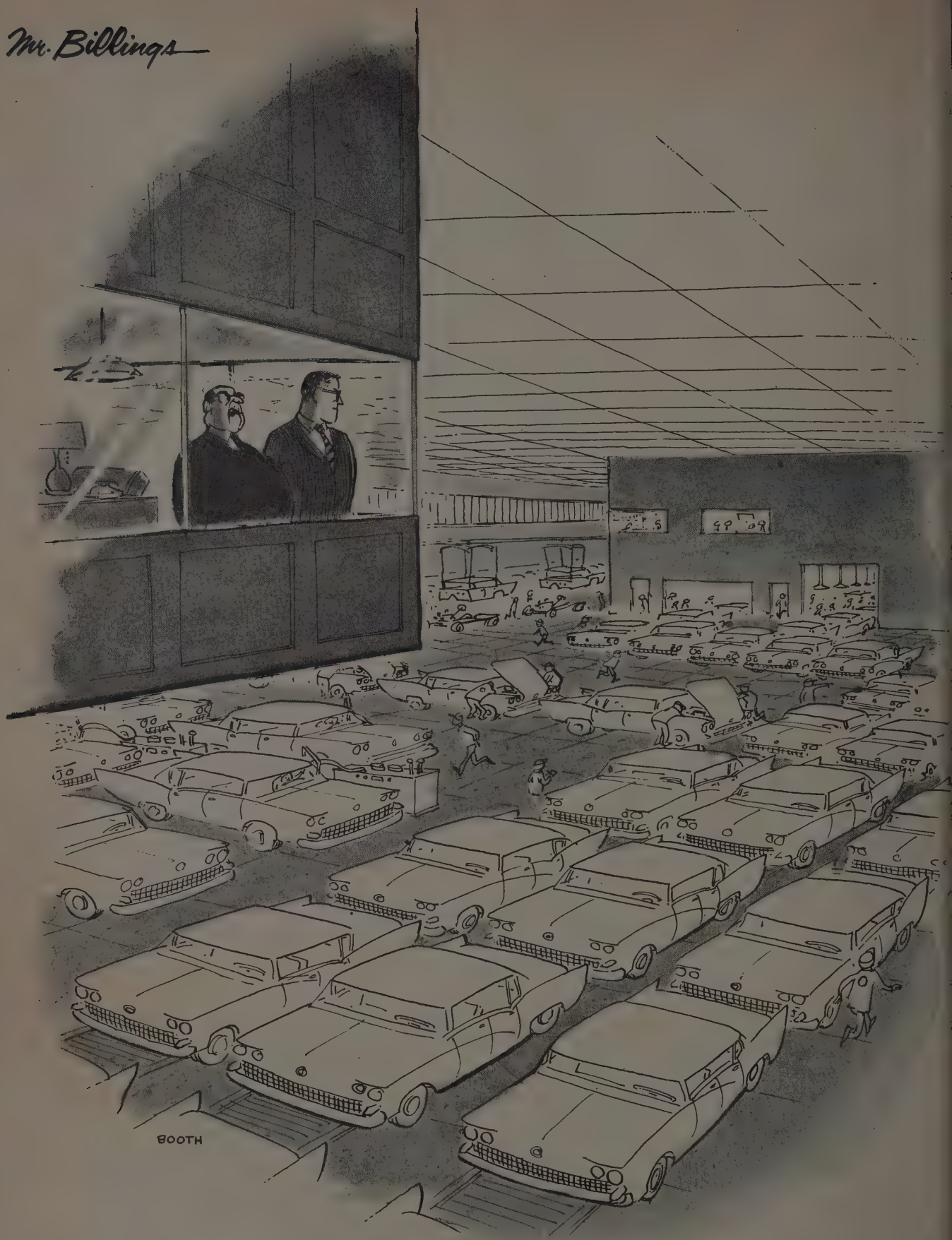
Here are a few random comments from advertising executives on the subject of job pressures and health:

- "My mental health has been affected more than my physical health."
- "I find occasional evidence of mild hypertension, but it's under control."
- "I'm as strong as a horse, and no amount of job pressure can change that."
- "I didn't get my ulcer on a golf course."
- "I don't have an ulcer—but my wife has one for me."
- "Sure I've got an ulcer, but I'd probably have one if I delivered newspapers for a living."
- "Advertising is no business for a man who can't take it."

➤ Most of the Panel's comments make it clear that the typical adman is well adjusted, that he takes his job and its problems in stride. Says one top ad executive in summing up: "I seem to be a little more jittery, but all in all I have developed a philosophy of doing the best I can, without worrying about the things I can't control."

Another Panelist takes a different approach: "It's remarkable," he concludes, "what Miltown and dexamil will do for you!" ■





"There they are, Billings . . . sell 'em!"

Today, a fierce advertising war is being waged in the insurance industry.

One of the leaders is Sears, Roebuck's subsidiary, Allstate, which is shattering virtually every insurance advertising tradition. Here is the inside story of . . .

Allstate's aggressive advertising



Three key Allstate marketing executives discuss the company's current ad campaign: (l. to r.) casualty sales manager and assistant vice-president **Richard A. Hogan**, sales vice-president **David W. Ellis**, advertising manager **Robert E. Gorman**.

A bitter advertising battle is currently breaking out in the insurance business—a battle that (and the pun is intended) may end up with more than one “casualty.”

The foes are long-time enemies. On one side are the traditional, old-line companies who still sell through independent brokers; on the other side are the direct-writers who sell through their own representatives in order to offer lower premiums.

Actually the two groups have been fighting since the depression, when the direct-sellers began springing up. But now—thanks to two key developments—the stage is set for what is destined to be the fiercest fight of all:

- First of all, most of the direct-writing companies weren't big enough, prior to World War II, to offer any real competition; after the war, there was more business than the old-line firms could handle. But in recent years, the direct-writers have been making serious inroads into the industry. Perhaps the bitterest pill of all to the older insurance companies was when the newcomers moved in and virtually took over the automobile insurance fields.

- Worse than this, however, is a major crisis developing in the fire-casualty field. On top of soaring operating costs,

auto accidents and fire losses have climbed phenomenally; what's more, generous juries have developed a practice of making giant insurance settlement decisions. Added up, it's the worst profit squeeze since 1932, one that has pushed many companies into the red.

While the old-line insurance companies have suffered most, the direct-writers haven't escaped the squeeze; but their mass-volume, smaller-profit formula has made them more resilient to it. Thus while the old-line firms are forced to cut back on issuing policies, with more careful screening of risks, the direct-writers have stepped up their selling efforts—backed, for the most part, with massive advertising campaigns.

➤ One of the direct-selling companies leading the way is one of the biggest: Allstate Insurance Co., a Sears, Roebuck & Co. subsidiary, which got into the business back in 1931 selling automobile insurance through the Sears catalog. Taking the independent route (as opposed to the bureau firms which agree on rates) Sears applied the same pricing strategy to its insurance that it did to its millinery and mackinaws; from the beginning it undercut traditional lines by an average 20%. Three years later it was selling auto insurance over the counter in Sears stores and in scattered booth locations.

After gaining only a foothold during the depression years, Allstate began a spectacular postwar rise which has shot its policies in force 11 times what they were a decade ago. Now a leader in the automobile and truck field, it yearly jockeys for first position with State Farm Mutual of Illinois, another direct-writer. With premium sales for 1957 up some 10% over those for 1956, premium receipts for the year should reach a record \$300 million, pushing policies to the 4,500,000 mark.

The profit picture, however, is less rosy; while yet untallied, underwriting profits (as opposed to investment profits) look to sink near the break-even point due to the general industry blight.* But help is on the way in the form of rate adjustments and, meanwhile, the company is backed by a solid \$400 million in assets.

➤ Its success in underwriting the hazards of the road have led Allstate to carry its bag of insurance tricks into other policy fields. In the early 1950's it went into personal liability coverage and farmer's comprehensive liability, has since entered fire insurance and residential theft. Then, last September, it moved into life insurance, through a subsidiary, Allstate Life Insurance Co.†

*Allstate's estimated \$3,000,000 underwriting loss for first nine months of 1957 may be offset by an improved final quarter.

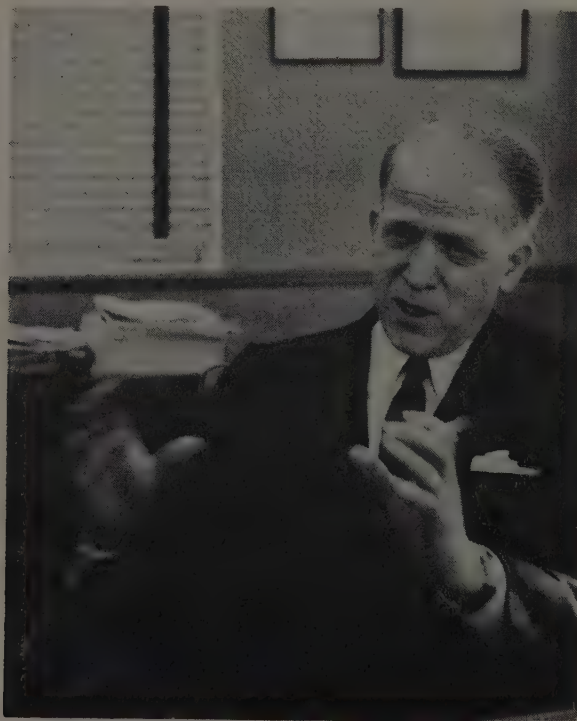
First selling only in Illinois, it has added New York and plans to go national state by state, with catalog listing to follow.

Selling by mail and over the counter are but two of many innovations Allstate has brought to insurance under the imaginative leadership of its successive presidents, Calvin Fentress, Jr. (now board chairman), and Judson B. Branch. Relaxed, tireless Branch reached the top of the executive ladder a year ago, having begun his climb from an Allstate sales booth. Among Allstate tradition-shatterers have been policies written in everyday language and illustrated with drawings and graphs to make them understandable to holders; quick drive-in claim service where claims can be settled within an hour after accidents; a rating classification which tailors rates to the individual and type of driving, and premium discounts for applicants with accredited driver training.

➤ From the outset, Allstate also dared to be different with its advertising. Previous insurance advertising rarely discussed product points; Allstate brought to its advertising the simplicity and straightforward presentation of facts that it had to policy writing. It also took an unabashed go-get-it sales attitude. Its early aggressive newspaper campaign built around the slogan "You're in good hands with Allstate" set a pattern for the rest of the industry.

Allstate now tells its sales story through all advertising media—reportedly with an annual budget of \$4,000,000. The current campaign (via Leo Burnett Co.) for the first time puts the emphasis on television. Since September it has been one of the sponsors of CBS' weekly "Playhouse 90" television drama, on alternate weeks sharing commercial time on the 90-minute show with Marlboro and American Gas Assn. Its previous use of the medium had been limited to spots on a regional basis and, last year, a weekly sports-cast over NBC.

According to Advertising Director (and asst. v.-p.) Robert Gorman, the firm had settled on a switch to television before its switch in agencies (it left Christianson last February). Says Gorman: "One of our first assignments to Burnett's was to investigate all television availabilities and report them to us along with recommendations." The drama show eventually was chosen, according to Gorman, both for its quality appeal (as the only regularly scheduled 90-minute show, its habit of col-



Allstate president Judson B. Branch: his customers can now buy insurance like they buy the week's groceries—all in one place at one time.

†This is Sears' second try at handling life insurance. In 1934 it took over National Life Insurance Co., renamed it Hercules Life, sold it after four years.

lecting awards, its lavish use of stars and top-drawer scripts) and also for the all-around popularity of drama and the variety of format of this particular show. Gorman believes its diversity attracts a wide audience cross-section, which fits Allstate's merchandising strategy. Though Allstate won't mention what it pays for its share of "Playhouse 90," the program's weekly cost has been estimated at \$115,000.

► Allstate's commercials, likewise, offer variety, alternating live sales pitches delivered by a Hollywood announcer, animated cartoons, and films of actual policy holders delivering testimonials. But all drum away at one product point, just as Allstate print ads emphasize one idea. This is the policy's convenience, in purchase as well as in collecting and claims.

Recalls Leo Burnett, who helped account supervisor Dewitt L. Jones map the Allstate campaign: "We wanted this one big idea to take a positive approach instead of a negative one, such as the accidents many firms were featuring. We felt there was real drama in Allstate's method of doing business—its quick, simple procedures. At the same time we wanted to give the ads and commercials a substantial look, as well as a character that would identify the company."

There is no striving for prettiness or sophistication in these down-to-earth ads, which Burnett calls the "Honest John" type. Vernacular phrases—another Burnett favorite—provides the interruption: "No mumbo-jumbo," and "No fuss and feathers." Black & white photographs feature real-life types buying insurance over the counter; copy takes pokes at the "red tape" and "horse-and-buggy" methods of old-style insurance, also gets in other Allstate talking points such as lower cost and quick claims service.

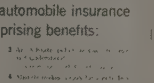
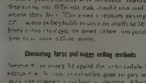
Allstate continues its heavy magazine program in leading mass circulation magazines, also uses Sunday supplements and some 700 daily newspapers. Allstate is using television primarily to advertise automobile insurance, but also gets in a few words for its multi-coverage Homeowners policy.

Allstate wrings an added benefit from its advertising by co-ordinating it with an in-company campaign called its "Sunday punch" program. Working with Gorman and his staff on this project is vice-president A. R. Boe's consumer relations department, assistant vice-president Richard Hogan's sales department and vice-president A. E. Bottake's public relations department. Allstate's 3,000 agents are alerted to becoming advertising at meetings and a direct mail pieces, also get tips on how to merchandise the ads. Like-

Allstate takes the red tape and high cost out of automobile insurance

Customer savings of more than 20% are commonplace

Founded by Sears, Allstate pioneered a new approach to insurance that has won nearly four million friends



You're in good hands with

ALLSTATE
INSURANCE COMPANY

Member of the Allstate Insurance Group, Inc., a corporation organized under the laws of the State of Illinois.

Allstate ads (via Leo Burnett) features convenience, highlight the one big idea that catches the consumer's imagination.

wise the more than 10,000 additional company employees are kept informed on advertising through company publications. Thus advertising is used as a common denominator to draw all Allstate people together into an enthusiastic unit.

To carry insurance to the customers, in the past two years Allstate has been setting up "Insurance Centers" in key areas, these to supplement store and catalog sales. Emphasis has been on establishing these in uncrowded urban or suburban locations where parking is available. Sametime it continues to multiply its drive-in claim adjustment centers, which now number 140. And Allstate is currently setting up a system of central claim dispatching offices to speed claims not handled at the drive-in centers.

Allstate's goal, of course, is to give as complete service as possible on the spot—an extension of the decentralization move started by Branch when he was a vice-president. Designed to spread authority and thus foster quick

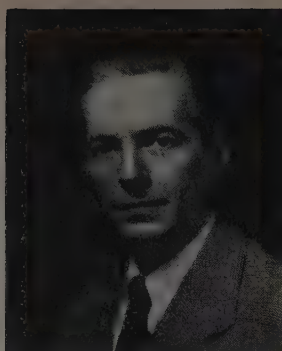
decision-making, Branch split the field into 30 regions. These are now operated with almost complete autonomy, with the home office in Skokie (Ill.) responsible mostly for over-all policy and investments.

► With its entry into the highly competitive and expanding life insurance market, Allstate, of course, is tossing its hat into an even bigger ring. But it believes the field is ripe for its aggressive merchandising and Allstate has announced its intention of carrying its life policies to some 20 additional states by the end of this year. Branch believes diversification is smart business, that profit slumps in one line (such as the current one in auto insurance) will be countered by proceeds from other lines. Further, he points out, it follows the trend to one-stop shopping. Now a customer can buy nearly all his insurance needs over the Allstate counter. Planned additions to its stock (though not right away): accident and health insurance.

STRICTLY BUSINESS

®

by Scotty Sawyer



Ars and Veritas

This podium gives me a welcome opportunity to continue waging my bitter war against art directors (saving, of course, those also employed at my place of business), who, I am convinced, are responsible for the existence of more insurmountable barriers to communication than clients' interference in copy.

As much bad copy as there is in business paper advertising, the art direction is enormously worse.

Artists, an unbusinesslike breed, no matter what line of business they operate in, are particularly contemptuous of the business purposes of advertising. They characteristically abhor any arrangement of illustrations and text which, by its very simplicity, encourages reading and furthers understanding.

Layout men regard complexity as the prime manifestation of talent. It requires no talent, obviously, to assemble a so-called Goodrich-type ad—big pic, head, three columns of text, and sig. Conversely, it takes a master to gimmick up an ad with reverses, panels, tint blocks, circles, ribbons, arrows, cut-outs, overlays, air-brushing, combination plates, "little men" and other miscellaneous decorations.

This is not to say that it would be well if all business paper ads looked like Goodrich ads (although this *would* be preferable to the assortments of mishmash which clutter business papers these days). Latitude should still be allowed for the artist whose enterprise and skill can be employed to create style and individuality within the limits of taste and the scope of the reader's appreciation.

The point is, though, that the art department should not have the final say on layouts and visualization. Someone at a higher level in the agency, someone aware of the objectives of the advertising, less subjective and un-awed by Art with a capital A, but knowledgeable in the field of reader behavior,

should have the authority to tell the art department off and put his foot through an offending layout when the A.D. comes up with something which is more an exercise in artistic expression than a bridge of communication between seller and prospect.

Ars est celare artem—it is true art to conceal art.

Bite-size paragraphs

One of the reasons why it's easier (for me, at least) to read editorials in the New York News than in the Times is the shortness of the paragraphs.

Business paper advertisers, who often seem to have more to say than room to say it in, save space by making paragraphs long; fewer paragraph indentations and fewer widows permit a few more words to be squeezed into the text area. This, of course, means fewer readers of the longer message.

One big agency is said to have a rule against any more than three lines in the opening paragraph.* The small investment required of the reader invites more readers into the text; thereafter, if the message is interesting, the paragraphs can be longer—but not much longer.

The same applies to picture-captions. They get high reading—higher, often, than body copy—not only because they relate to the picture, but also because the reader is more willing to spend reading effort when the words come in small packages.

The meanings of ad rating scores

In earlier times, I had a lot of fun poring over ad rating scores and mak-

*The more sophisticated magazines, like the NEW YORKER and TIDE, expect the reader to be sufficiently intellectual to bear up through a long paragraph. So the statements in this piece about paragraphing should never be used against me.

ing all sorts of evaluations which I believed were helpful to creative people.

I urged publishers to make more and more such studies and thus contributed, in my way, to the coffers of Starch, Readex, Shepard, *et al.*

But now there exists such a proliferation of ad rating reports that not only is there no room for them to be stored, there is no time for the careful analysis that would reveal what works best with each different class of reader.

For it is true that different classes of readers—by industry, by function—react differently to advertising techniques. There are few "universal" criteria. What works best in Purchasing may well be wrong for Machine Design.

Therefore, my gratitude goes out to those publishers who are spending the extra money to have the data *interpreted* so that the user can be relieved of the chore of determining, from a formidable mass of statistics, how best to address his particular market.

I lose an argument

For years I have been contending that in any mail research involving relative preferences for news magazines and general business publications, the latter will have the advantage if the letterhead is that of an industrial firm.

Recently, McGraw-Hill had an opportunity to shut me up for good. In a media preference study for the Industrial Division of Minneapolis-Honeywell, the identical letter was sent out on two different letterheads—one Minneapolis-Honeywell's, the other a "blind" research firm's.

The voting shows extremely close correlation in the two sets of standings. Time and Newsweek did just slightly better with the research letterhead, but not enough, I'm afraid, to win my argument for me.

Black-balling speakers

What keeps a professional organization flourishing is the calibre of the speakers at its meetings. NIAA has done a better job in this respect in recent years, both at its national conference and in local chapter meetings. The fact remains, though, that its Speakers' Bureau should have qualitative information in its file, not just a list of available names. It's profitable practice to poll the audience immediately after each meeting; thus the "dogs" can be eliminated and future meetings assured a more eager attendance.



Walter Kidde Constructors' management team (seated l. to r.): Max H. Schwarz, chief of electrical design; Walter L. Hough, chief architect; Harry Steinmuller, chief of mechanical design; Howard E. Edwards, chief engineer; (standing l. to r.) James F. Farrell, chief of specifications; Frank L. Whitney, vice-president in

charge of engineering, and R. E. Nischwitz, general manager of construction. Two other Kidde executives, A. C. Lochrey, general purchasing agent, and E. Warren Bowden, executive vice-president, participated in this industrial advertising study but were not present for this photograph.

Walter Kidde: industrial ads solve industrial problems

**Part 15 in TIDE's series on industrial advertising
tells why the top management team at Walter
Kidde Constructors, Inc., likes industrial
ads, and how they keep this engineering-
construction firm up to date on industry changes.**

Walter Kidde Constructors, Inc. (New York) is a large integrated engineering-construction firm, one of the family of well-known Kidde companies. Since 1900, this construction firm has served clients on such matters as engineering, estimating, procurement and construction of plant facilities. And from all indications, industrial advertising can take considerable credit for the fact that Kidde's management is up to date on the latest developments in the engineering & construction field.

According to an interview with nine of Kidde's top executives, industrial advertising is a reliable, never-ending source of technical information. Kidde department heads agree that business publications help answer some of the basic questions which are perpetual in their work: what new products and processes are developing, are they better than what we're using now, how can we find out more about them?

Significantly, Kidde executives get at

1

Walter Kidde management personnel read business publications regularly, concentrate more on ads than editorial for product and process information that will help them in their work.

3

Data in some ads is checked against other data already in file to see that Kidde files are kept up to date. This final information is then used by the company in its service to industrial customers.

2

Those ads of particular interest are clipped and sent on to others in the company for further action.

least as many of their answers from industrial ads as they do from editorial matter. In fact, some of them—like chief mechanical designer Harry Steinmuller—are dedicated ad-readers; Steinmuller devotes 90% of his business publication reading time to ads, only 10% to editorial.

The extreme example of this ad-conscious reading is Kidde's general purchasing agent A. C. Lochrey, who reads business publications only if they contain ads. Reading of industrial publications ranges from four hours a day for chief specifications engineer James F. Farrell to about one hour a day for some of the other department heads.

The great amount of executive time devoted to reading, and the close attention paid to ads, indicates a high respect on the part of Kidde's management for the value of industrial ads—a respect, oddly enough, which doesn't carry over in the same degree to industry advertising in general business magazines. Kidde's industrial managers read an average of two general magazines each, but the attention and readership of industrial ads in these maga-

zines is not as great as their reading of the same kind of ads in business papers.

However, Kidde executives are not completely happy with all industrial ads; they complain about ads that "oversell" the prospective user; repetitious advertising (as much as 30% of business publication advertising has been read previously in other magazines, one Kidde executive estimated); not enough information in some ads, and in the case of architecture, not enough data for accurate comparison of products.

Other criticisms of technical business publications by Kidde's top management are that much of the editorial matter in some technical publications is repetitious and has little real interest, and that further investigation of some ads shows copy claims to be exaggerated frequently—and sometimes completely unfounded.

Other suggestions from Kidde management for improving advertising practices in technical publications: a request for less ambiguous statements in industrial copy; and better service

on coupon requests for additional information. One executive says that for every 10 coupons he mails to advertisers, only five ever bother to reply.

Why are industrial managers preoccupied with ads in the technical journals they read? As a case in point, consider chief specifications engineer Farrell. Farrell regularly reads one New York newspaper, one local newspaper and six technical business magazines. The six technical publications take an average of four hours out of Farrell's day.

Because of Farrell's job, suppliers of many industrial products want to be sure he reviews their products, knows all of the technical aspects and specifications, materials and brand names. Farrell, at the same time is searching for new materials and new applications of existing materials for use in industrial plants to be constructed by Kidde.

However, the specifications engineer hasn't got time in his day to see a lot of the manufacturer's representatives who want to tell him the story of their products and how they can be applied in Kidde's anticipated plant construction.

4

Ads of interest that contain coupons get more direct action; often the advertiser is contacted for further information.

5

Some executives check new product ads to determine if the product is suitable for a special job, may then buy the product directly as a result of the ad.

6

Summed up: Kidde executives use industrial ads to keep themselves informed, to keep their files current, to analyze possible uses of new products, to solve current problems for Kidde clients.

ion. His best source of information, therefore: industrial advertising.

Chief mechanical designer Steinmüller, who spends 90% of his business paper reading time perusing the ads, gets so engrossed in these technical claims that he will clip out a further-information coupon one out of every five times, if a coupon is included in the ad. However, when the ad doesn't contain a coupon, Steinmüller will often forget questions that have come up in his mind—and a potential sale may be lost.

Walter L. Hough, the construction firm's chief architect, gives a fairly exacting description of how he reacts to consumer and industrial advertising: "I'd say that in newspapers and ordinary magazines, the percentage of my reading of advertising is very small. But when it comes to the trade magazines, it would be half and half—or even higher in favor of ads."

What happens after one of the Kidde management team reads an ad? With the wealth of competing information in industrial advertising, is the advertiser's message remembered? Or does

it get pushed out by the claims of competitive advertisers in succeeding issues of the business journal?

One answer comes from Kidde's chief specifications engineer Farrell, who has a system which insures long life (and continual reference) for the data he sees in industrial ads. Information in the ads that interest Farrell is filed under a three-way cross-index: under trade name, type of product, and under the manufacturer's own name.

Other Kidde department heads, though they don't have filing systems such as Farrell's, still regard industrial copy claims as worth more than momentary attention. The fate of most worthwhile industrial ads at Kidde is the memo route, from department head to department head, and from up-and-coming staffers trying to point out cost-saving potentialities to the boss.

Steinmüller, Kidde's chief mechanical designer, says something technical magazine promotion men might remember. He thinks that the selling power of an industrial ad is often not equalled by the manufacturer's rep. Steinmüller blames not only the sales ability of the

current generation, but the changing times, where products change so fast the salesmen have little if any experience with them.

"There was a time," he says, "when a salesman could do everything from the master design of the product, and explain why he did it and list the facts he took into consideration. Now you get a young sales engineer who raced right through the company school for six months. He oversells his product like crazy. It can do anything. The old experienced salesman who used to come around is now sales manager—and now he hasn't time to come around. You find that quite frequently—a salesman has oversold his product, and we in turn have utilized that product to very unhappy circumstances in the end."

In still another area, chief electrical designer, Max H. Schwarz, offers an explanation for the increase in technical publication reading over the last 10 years: the vast increase in the variety and type of responsibility that goes along with his job; in Schwarz's own words, it is necessary to "read up on it."



A message from SRDS, addressed especially to the readers of Tide

Rod MacDonald (left) discusses client marketing plans with Bill Exline, Manager of the San Francisco office of Peters, Griffin, Woodward, Inc. broadcasting representatives



The buying and selling of media is not just a 'sometime thing'."

says: Rod MacDonald, Vice-President in Charge of Media, Guild, Bascom & Bonfigli, Inc., San Francisco

"Both buyer and seller meet in a mart for the exchange of ideas and information of mutual interest. Over a period of time the best interests of clients are served where a sound respect develops between buyer and seller. Increasing recognition of this fact by both has contributed largely to the upgrading of the buyer-seller relationship over the past ten years or so."

This was the interesting observation with which Mr. MacDonald greeted the field reporter who interviewed him in *Standard Rate's* continuing study of advertiser and agency buying practices. Mr. MacDonald expanded his opening comments as follows:

"Since we in the media departments of agencies are only human, we remember best those who have grown to 'wear well' with us. And membership in this 'club' is free; based purely on mutual under-

standing, which in turn is rooted in the interchange of information.

"Agencies have a real need for good information from media. I once heard a media director say that 90% of all that he had ever learned about media had come to him through media promotion and selling channels. I might disagree with the percentage he used but I could not argue the fact that media directors and buyers, account executives and — yes — agency presidents would be existing in a vacuum if they were not exposed to information disseminated from media.

"Dynamic changes are taking place constantly in the size, shape, location and habits of the markets for most products. Only through the communication of up-to-date, accurate, factual information

(continued on following page)

can media impress the significance of these changes upon those who make media decisions.

"Since media information is vital to our keeping abreast of developments in a vastly complex and fast moving field, we not only pay attention to it but often actually seek it. I have had buyers in my department present recommendations to me with SRDS in hand, using not only the listed data but the advertising as sources of information supporting the decision. In making such preliminary decisions it is really practical to refer to whatever capsules of data are at hand, in the interest of saving time, leaving the fuller researching of the data to later.

"May I talk for a minute about the kinds of media information I would like to see included in SRDS ads?"

"First, I believe that the ads should be written with the needs of the buyer in mind. If they tell him nothing, or if they insult his intelligence by idle claims or outright distortions, they are wasted.


“A few specifics: (1) Define the basic market, based on factual information and authenticated studies. (2) Spell out the importance of the market in terms of specific types of accounts (i.e., food, drug, automotive, etc.). (3) Point out the often real but usually intangible, non-measurable characteristics of the medium. Differences in editorial con-

tent, programming, appeal to the community (or broader market), public service record (not just a mere announcement of awards won) and acceptance by special segments of the market (by age groups, racial groups or groups with special interest). (4) Information on the composition of the audience of the medium. This is usually provided in depth by magazines, occasionally by newspapers, but not nearly enough by the broadcast media.

"To sum up — we need information, good information, readily available to buyers at the important times of investigation, selection and purchase. It should be updated as often as is necessary and should be significant enough to invite — even force — comparison by the buyer with that of competing media. Trade advertising, such as some of the fine advertising appearing in SRDS, serves constantly to underscore salient advantages, to emphasize a new or timely fact and to highlight, for quick reference, the really important values of the medium and the market."

Hundreds of field interviews, like the call made on Mr. MacDonald, have sharply defined the main points that agency and advertiser executives say they like to find in Service-Ads when they're using *Standard Rate* to select markets or media. Of the many useful Service-Ads you'll find each month in SRDS, a few are reproduced here and on the following page.

Service-Ads in SRDS help agencies and

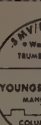


Survey Reports
**They
threw away
the knob**

morning 41
afternoon 50
evening 43


HOOPER JUNE 1957

ALL THE MARKET
Perfect Circle Coverage of
the Fabulous
YOUNGSTOWN MARKET




Serving 800,000 people
in the nation's 31st market with

- Big 3 Personalities
Byron, Berry, Blandi
- Big 3 Merchandising
Best Sales, Trade Ads,
Product Display



WHOT

Spot Radio Stations



Survey Reports?
They
throw away
the knob

56%

HOOPER

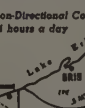
Since MAY '57

Also No. 1 in PULSE for years!

ALL THE MARKET

85% of Erie Metro population within 6 miles of **WJET** Tower

Non-Directional Coverage
24 hours a day



THE ONLY MARKET

Population 343,000
176 miles from Buffalo
100 miles from Cleveland
100 miles from Pittsburgh

The nation's 63rd market

77 PERCENT "YES" ANSWER

- **WJET 5 Personalities**
Morris - Darcy - Corbush
- **WJET 3 News Coverage**
A.P. 24 Hours
- **WJET 3 Merchandising**
Good Signs, Transit Ads, Product Display

WJET

FORHOJ

Spot Radio Stations

[illegible]

WHOT-Youngstown, Ohio, and WJET-Erie, Pennsylvania, flag down the busy buyer of time with these impressive Hooper ratings and provide a quick picture of their market coverage areas.

▲ An interesting example of comparative information. Here TRUE CONFESSIONS provides comparative data on circulation, cost per thousand, audience and advertising linage.

Now

A New Discount in The South Bend Tribune's Sunday Magazine

22%

New advertisers can enjoy a 22% discount in covering one of the nation's richest markets. In addition you can get sensational new selling impact!

► **HERE'S HOW IT WORKS**—An advertiser running a minimum schedule of thirteen 1/2 pages for the equivalent lineage—6,500 lines—with fewer insertions in the South Bend Tribune Sunday Magazine earns a 5% discount. But an additional 17% discount may be earned by running a schedule of total comparable space in the Daily Tribune at its regular r.p.c. rate. This brings the total discount to a money-saving 22% in the Magazine Section—or to 27% if the 26-time rate is used.

► **COMBINES BOTH PRE-SELL AND HARD-SELL**—The pre-sell takes place in the South Bend Tribune Sunday Magazine ads. It's the easier, softer sell that creates a favorable impression when the family is relaxed on Sunday and has more leisure time for reading. During the week, when most actual buying is done, the hard-sell ads are run. Their purpose is to induce a buying mood and immediate action. Thus you get 100% more advertising at tremendous savings. A real sales stimulator!

► **PRE-SELL AND HARD-SELL IN ACTION**—The scheduling of pre-sell and hard-sell ads is entirely up to the advertiser. Your weekday insertions can be scheduled for any day of the week. A few examples are listed below. There are many other possible variations.

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

A 1/2-page magazine ad on Sunday
Pre-sale: 100%
Hard-sell: 100%

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

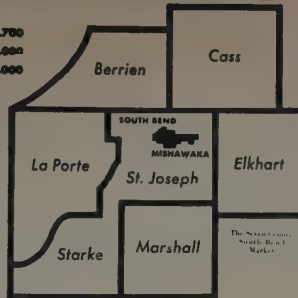
B 1/2-page magazine ad on Sunday
Pre-sale: 100%
Hard-sell: 100%

S	M	T	W	T	F	S
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

C 1/2-page magazine ad on Sunday
Pre-sale: 100%
Hard-sell: 100%

is the Great South Bend Market!

POPULATION	231,700
IND. POWER	\$1,811,162,000
ANNUAL SALES	\$ 592,918,000
Wholesale	\$138,461,000
Retail Sales	40,906,000
Wholesale	67,227,000
Retail Sales	35,699,000
Wholesale	31,802,000
Retail Sales	14,642,000
Wholesale	44,065,000
Retail Sales	53,860,000
Wholesale	18,170,000



CLASSIFIED MARKET: In the South Bend market area there are 390 classified advertisements employing about 100,000 people.

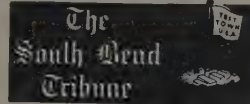
cover it with only One Newspaper—The South Bend Tribune

URBAN AREA		METROPOLITAN AREA		MARKET AREA	
Daily	Sun.	Daily	Sun.	Daily	Sun.
100%	100%	90%	88%	82%	84%
14%	16%	12%	12%	11%	18%
7%	7%	6%	6%	5%	5%
8%	5%	6%	4%	4%	4%
2%	9%	2%	7%	2%	10%

At that coverage picture! You'll see that you just can't "reach" South Bend market consumers with any newspaper other than the South Bend Tribune. No other combination of Sunday supplements begins to blanket the South Bend market as does the South Bend Tribune. The same is true of national magazines which provide relatively insignificant coverage of this great market.

all up: Add all the facts of the South Bend Tribune story.

discount
of hard-sell
national market
coverage
and sales at lower advertising costs



Franklin B. Scherer—Editor and Publisher
STORY, GORDON & FISKE, INC. • NATIONAL REPRESENTATIVES

This insert of the **SOUTH BEND TRIBUNE** provides comparative data on its coverage of the market area along with dollar figures on retail sales; also advance news of a special discount arrangement.

advertisers buy space and time

CAPSULE FACTS ABOUT ALABAMA

WSFA-TV MONTGOMERY

one of the chief expansion of one and Tampa-St.

1950 (Survey)

of Commerce)

(year)

(year)

(year)

(year)

(year)

(1950 & 1957)

without Tampa-

WSFA-TV MONTGOMERY

SFA-TV MONTGOMERY

Alabama power TVE • NBC/ABC • Represented by the Katz Agency • A WKY Television System Station See WSFA-TV in "Montgomery" Section

CAPSULE FACTS ABOUT FLORIDA

WTVT TAMPA

one of the chief expansion of one and Tampa-St.

1950 (Survey)

of Commerce)

(year)

(year)

(year)

(year)

(year)

(1950 & 1957)

without Tampa-

WTVT TAMPA

WTVT TAMPA

represented by the Katz Agency • A WKY Television System Station See WTVT in "Tampa - St. Petersburg" section

CAPSULE FACTS ABOUT OKLAHOMA

WKY-TV OKLAHOMA CITY

one of the chief expansion of one and Tampa-St.

1950 (Survey)

of Commerce)

(year)

(year)

(year)

(year)

(year)

(1950 & 1957)

without Tampa-

WKY-TV OKLAHOMA CITY

WKY-TV OKLAHOMA CITY

represented by the Katz Agency • A WKY Television System Station See WKY-TV in "Oklahoma City" section

Right opposite the Alabama State map, WSFA-TV, Montgomery, Ala. calls attention to its market's growth—in population, wealth, retail sales; shows how it covers the market; capsules pertinent rating information. Similar Service-Ads facing state maps provide basic information on two other stations of the WKY Television System. WKY-TV, Oklahoma City, Okla., and WTVT—Tampa-St. Petersburg.

(continued on following page)

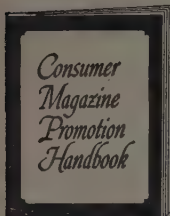
Service-Ads in SRDS help agencies and advertisers buy space and time

SRDS Service Salesmen can help you fit your own promotion to the media-buying pattern

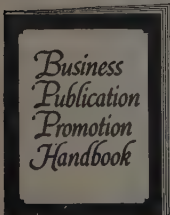
For eleven years *Standard Rate's* Service Salesmen have had continuous access to the field reports of interviews with people in agency and advertiser organizations who participate in the media-buying function. Each SRDS representative possesses a considerable storehouse of practical and highly useable information on the things that influence buying decisions and the kinds of information that help form decisions—whether in the preliminary, intermediate or final stages of media selection. The SRDS man who calls on you will be very happy to sit down with you and review your own sales and sales promotion objectives. He can cull from his own analysis of the SRDS research and from his working relationship with many other media owners, the most pertinent information and ideas that will help you present the special values of your medium in terms that buyers can use to their advantage . . . and most assuredly to yours.

If you'd like specific information applicable to your own promotional approach in advance of the next SRDS Service Salesman's call, write to the nearest SRDS office listed on this page.

Promotion Handbooks Available



Interesting and informative 54-page Consumer Magazine Promotion Handbook summarizes and analyzes the viewpoints, practices and needs of those who buy space in consumer magazines. This digest of hundreds of interviews with buyers of magazine space offers a revealing glimpse of the decision side of the media-buying desk in terms of what you can do to influence the people your representatives must sell.



A newly revised Business Publication Promotion Handbook reflects the significant findings of field research conducted throughout the eight years that have ensued since the first book was prepared. It contains a new chapter on the spread of media evaluation and schedule planning through all twelve months of the year.

Copies of both the Business Publication and Consumer Magazine Handbooks are available at no cost to publishers and their staffs.

Advertisement

Representatives available to assist by **Standard Rate of Circulation, Inc.**

Medical & Surgical—Class 87

MODERN MEDICINE PRESENTS A YARDSTICK OF ACTION

a new method of measuring actual sales resulting from advertising

Traditionally, advertisers and agencies check circulation figures and readership studies and try every possible way of evaluating editorial impact . . . as an aid in selecting the most effective media for their advertising. But no advertiser or publisher in the medical field has found the answer to: "Does advertising in this publication actually sell products?"

Now there is a clear cut answer. The *Yardstick of Action* offers irrefutable proof that one journal, *Modern Medicine*, moves doctors to buy and prescribe. Here is proof that *Modern Medicine* actually sells products right out of its printed pages. And it is made possible by the Therapeutic Index.

IS THE THERAPEUTIC INDEX?

The Therapeutic Index originated by *Modern Medicine* in 1954 lists all advertised products under appropriate therapeutic classification. Thus the doctor who is interested in a particular class of products or who has a special problem of therapy can refer to the index and immediately find the pages that describe the product.

DOES SUPPLY THE ANSWERS

To find out to what extent doctors used the Therapeutic Index and what action took place as a result, we conducted both personal interview and mailed surveys. After checking some after issues it became apparent that a large number of doctors refer to the Therapeutic Index frequently and then buy or prescribe specific products.

RESULTS FROM THE DOCTORS SHOW . . .

\$1,314,842.26 in product sales
is produced by an average issue of *MODERN MEDICINE*
in one year

\$31,844,882.00 worth of product sales
result from advertising in *MODERN MEDICINE*

From the responses of the doctors it is clear that the information they find in *Modern Medicine* comes from people and pages they can trust. When all your important products become objects of this trust in *any issue* you may look forward to increased sales.

The Evidence is Here in
THE YARDSTICK OF ACTION

For the complete story consult any *MODERN MEDICINE* editor

MODERN MEDICINE
The Journal of Diagnosis and Treatment
Minneapolis—New York—Chicago—Los Angeles—San Francisco
BY CANADIAN: Modern Medicine of Canada
BY GREAT BRITAIN: Modern Medicine of Great Britain
BY AUSTRALIA: Modern Medicine of Australia
The Publisher of *Modern Medicine*—Editorial—Marketing

Business Publications 899

Here MODERN MEDICINE supplies information on a new method of measuring actual sales resulting from advertising.

SRDS

Standard Rate & Data Service, Inc.

The national authority serving the media-buying function
Walter E. Botthof, Publisher

Sales Representatives:

New York, Albert W. Moss, 420 Lexington Avenue

Evanston, Ill., Jack Williams, 1740 Ridge Avenue

Los Angeles, Don Harway & Co., 1709 W. Eighth Street



Bartlesville news grim for pay TV:

Pay TV interests may have a much greater problem than they anticipated in persuading consumers to pay toll television charges, based on the number of subscribers Video Independent Theaters, Inc., has been able to keep in its Bartlesville (Okla.) closed-circuit toll TV system.

Video is reportedly down from a peak of more than 700 toll TV customers to about 550, and apparently is having trouble with its monthly \$9.50 charge. The promoter is now offering subscribers a choice of the flat \$9.50 monthly charge, or a meter system charging for each use of the closed-circuit hook-up (with a \$3.50 monthly minimum charge).

Conclusions of this experiment in pay TV seems to be: pay TV will need extensive promotion and advertising to convince the public that it should spend money for toll charges; and the smaller the charge, spread out over a longer period, the greater will be viewer acceptance of pay TV.

Meanwhile, the Federal Communications Commission continues to press for a delay in any Congressional stand on pay TV. FCC chairman John C. Doerfer has asked Congress to put off any action on TV until the FCC has more to go on than present conflicting statements.

A strong possibility exists also, that the legality of the FCC's position in granting experimental toll-TV licenses will be decided by the courts before any such licenses can be granted.

Indications are Congress won't take action on the pay TV topic for awhile, what with more pressing domestic and international problems. But before the pay TV issue is finally settled, you can look for some feverish Congressional activity, considering some of the vehement stands taken by more outspoken Congressional leaders.

More audience measurement from Life:

The audience statistics gathered during Life's mammoth consumer expenditures study, and originally scheduled to be released at the tail end of the study's publication (late fall, 1958), will instead be rushed through for publication by March.

The reasons: first, the audience statistics—covering Life, Look, Satevepost, Reader's Digest, Ladies' Home Journal for the full year of 1956—are in danger of dating rather badly because of big circulation gains since the data was gathered.

Second, magazine men privately admit that 1958 will be a tough selling year. A tool such as fresh audience data is too valuable to hold back.

Advertiser interest sparks FM chances:

Several key trends indicate that FM radio stations may be slated for more national advertising—more, at least, than the miniscule amount they get now.

Among the trends: a movement away from duplicated programing

on the jointly-owned AM and FM stations; increased inquiries during the last six months by agencies and advertisers into FM audience studies; the admitted strong interest in FM by such a broadcasting power as Westinghouse Broadcasting Co.

You can look for at least two developments in the FM field: 1) more interest in FM stations by the networks; and 2) innovations in programing (beyond straight classical music) to interest potential advertisers.

**Trend may be
back to live
TV shows:**

If advertisers have demonstrated a tendency to swing toward more filmed TV shows, they may soon swing back in the other direction.

Sponsors of filmed shows which flop find themselves in a box: if there is no sponsor waiting to take over the show, the original sponsor is stuck with a series of films which cannot be changed.

Sponsors of live shows, on the other hand, are also unhappy because substitute sponsors aren't waiting to take over a dud—but they, at least, are working with a live show where star, format and almost anything can be changed if the ratings sag.

**Publisher's
stocks will
rise:**

If you're concerned about the magazine industry's profits getting worse in 1958, don't be. The encouraging word from the Value Line Investment Survey (published by Arnold Bernhard & Co.) is that higher space rates will probably offset any drop in circulation.

Magazines will account for about 8.4% of total advertising expenditures in three to five years (last year's share: 7.9%), partly through television becoming less of a competitive medium, according to Value Line. Mounting publishing costs will be met by higher advertising rates so that publisher's stocks will rise appreciably in value by the time the 1961-63 period is reached.

**Spot radio
billings
spiral:**

National spot radio billings, which totaled more than \$190,000,000 in 1957, will gain another 10% on that figure in 1958 (according to an estimate of the Station Representatives Assn.).

1957 spot radio revenue was up 30% in 1957 over 1956's total of \$145,500,000.

Although spot radio has been gaining ground every year, the wealth isn't being shared by all of the country's stations. Taking 1956, the last year when an official breakdown is available, the spot radio industry's total billings were split:

- 1) First 10 markets (in radio billing), 40.75%
- 2) First 20 markets (in radio billing), 52.58%
- 3) First 30 markets (in radio billing), 60.30%

Mr. Billings

calls on **Tide**



"I wonder what's cooking at Tide? Darn it, I've got a right to know, since they've made me a national symbol of the advertising executive."

①



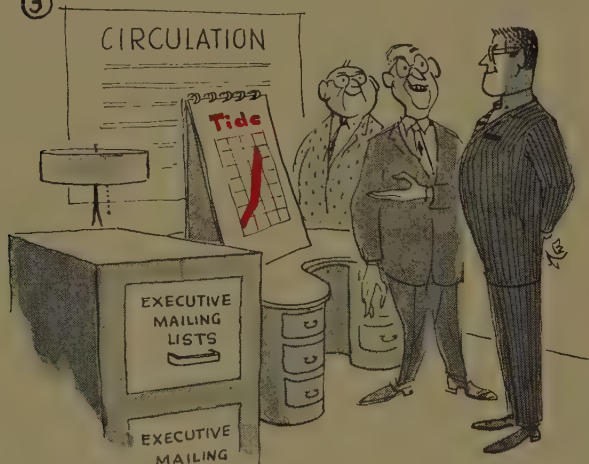
Glad you asked, Mr. Billings. Tide solicits only one-year subs at one price . . . \$6.50 . . . from carefully selected lists. It's by far the highest rate in the field.

②



Our publishers statement shows a net gain of 2,400 the past 14 months—even after deliberately not asking 3,500 to renew because they weren't important enough.

③



The subscribers we're getting are so good that Tide will give you and others something in the December 31 ABC statement you've never seen before.

④



For advertising publications, that category (No. 1) ad agencies (ABC classification No. 7) are the only ones that matter.

⑤

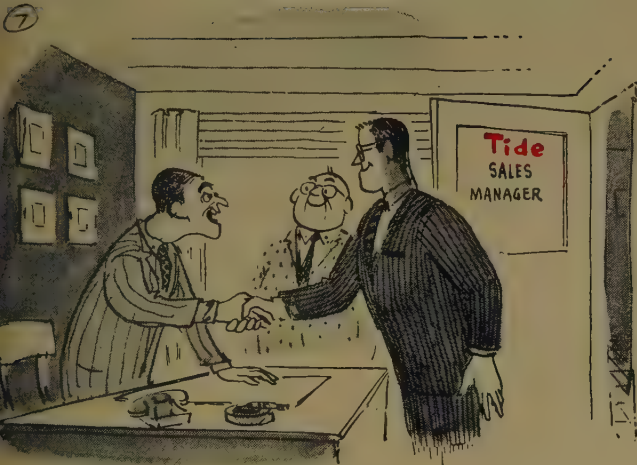


During the period May, 1956-May, 1957 Tide shows a gain of 850 in that No. 1 classification . . . a bigger gain than Advertising Age (Printers' Ink showed a loss).

⑥



Advertising magazines give title breakdowns for manufacturers only (ABC category #1) . . . Tide will do the same on ad agency subs (ABC category #7).



Editing for the mature man is the answer. Let others tell their readers what and how-to, while we concentrate on editing for real executives and telling them why.



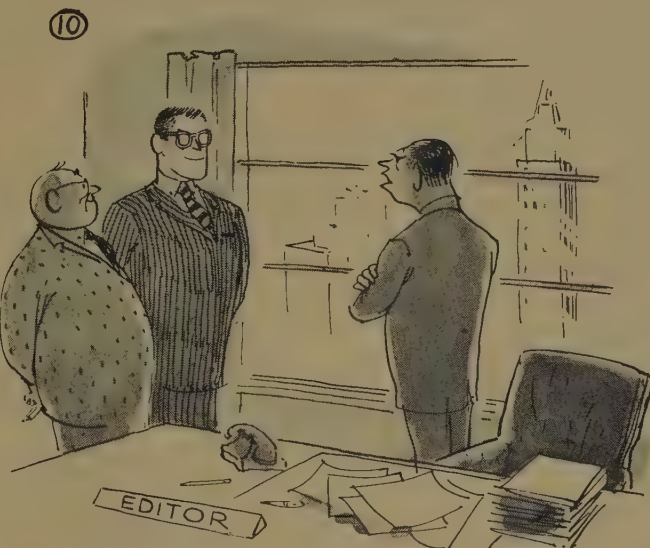
That could be deadly dull but we don't stop there. We treat the whole man and many of his outside-business-hours interests, too. Humor, for example, as in Tidings, and your own not-so-secret life, Mr. Billings.



Of course not all of 'em answer—but we average a 60% return each and every month. Pretty good, huh?



Take, for example, our unique industrial series, the analyses of ad agencies, the board of directors series—all new dimensions we're bringing to the business.



One way we get such information is the Tide Advertising Leadership Panel. That's a group of 1,200 leading executives who answer a 4-page questionnaire every month for us.



Prior to Bill Brothers' purchase of Tide the subscription renewal percentage was 47%. Now, it's 65% (publishers statement). . . . Advertiser acceptance? Turn the page. . . .

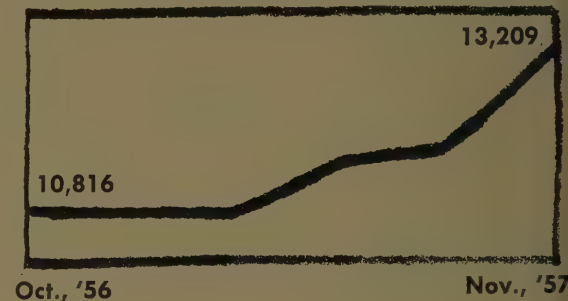
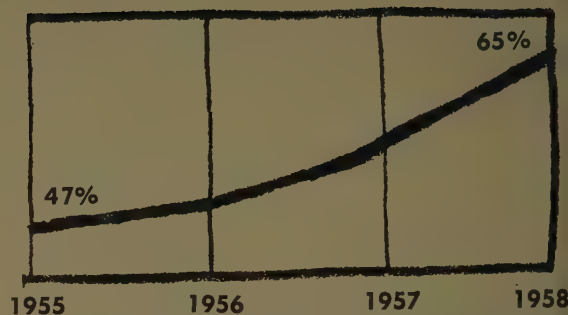
Media and Agency Advertisers in Tide—1957

- * Woman's Day
- ** Chicago Tribune
- * San Francisco Examiner
- * Redbook
- * ABC-TV
- * Purchasing
- ** New York News
- * Seventeen
- CBS Radio Spot Sales
- CBS Film Sales
- * Parade
- First Three Markets
- ** Time Magazine
- * Miami Daily News
- * WMAQ
- * Detroit Free Press
- Reader's Digest
- American Telephone & Telegraph—Yellow Pages
- ** Saturday Evening Post
- * Los Angeles Herald-Express
- NBC Radio Network
- NBC Spot Sales
- NBC Television
- * Parents'
- * New York Herald Tribune
- * Aviation Age
- * Industrial Equipment News
- U. S. News & World Report
- * Boys' Life
- McClatchy Newspapers
- * Successful Farming
- American Weekly
- * Los Angeles Times
- * Thomas Register
- * WKTV
- Elks Magazine
- * Outdoor Life
- * This Week
- Associated Business Publications
- ** Standard Rate and Data
- * Better Homes & Gardens
- ** McCall's
- * Conover-Mast
- * National Business Publications
- * WCBS-TV
- * Outdoor Equipment
- * Hearst Magazines
- N. W. Ayer & Son, Inc.
- Batten, Barton, Durstine, Osborn, Inc.
- Leo Burnett Company, Inc.
- J. Walter Thompson Co.
- Young & Rubicam, Inc.

Renewal Percentage: Prior to purchase of Tide by Bill Bros., renewal percentage was 47% (publishers statement). Under the Bill Bros. banner subscribers are renewing at the rate of 65%—at \$6.50 yearly.

Circulation: To conform with strictly qualitative circulation standards, 3,500 Tide subscribers were not invited to renew after the Bill Bros. take-over. Even so, in little more than a year, Tide increased individual net paid circulation by 2,400 planning, management and contact executives of advertising.

Advertising Pages: In 1957, 28 new advertisers bought Tide. Six additional advertisers stepped up their schedules. Chart at right shows that among advertising publications only Tide earned substantial page gains in July through November periods, 1957 vs. 1956. Source: Lyndon Advertisers' Records.



July through November, 1957 vs. 1956

	1956	1957	gain or loss
Tide	159	198	+ 39
Advertising Age	1616	1627	+ 11
Printers' Ink	1340	1282	- 58
Advertising Agency	398	326	- 72



"... What's your title?"

ONE ADMAN'S OPINION[®]

by Lester Leber



• When a giant advertiser such as Buick decides to change agencies wouldn't it be better public relations to make the initial announcement at some other time than the Christmas season?

• Now that some newspapers have established advantageous rates for their sparsely used Saturday issues, why don't magazines consider similar inducements for January and July?

Timeliness . . .

Quotes from recent headlines: "Now is the time for Lady Manhattan Shirts" . . . "This is the time for Hartmann Luggage." Suggestion: This (and now) is the time to resolve to edit "This (or now) is the time" out of future copy.

You can't do that . . . but Pillsbury does

"Touch a single serif of yon holy logo and you die!" That's almost the attitude in most companies. The brand name and everything about it has been bequeathed from on high and is sacrosanct.

But if you want to see marketing iconoclasm paying off, watch Pillsbury advertising. It used to be true that one cake ad looked like all others and that each of the big flour mills helped its competitors every time it ran.

Pillsbury puts an end to this charity by deliberately taking liberties with its brand name. Sometimes it's shown in polka dots . . . sometimes a single letter is squeezed in at the end (à la PLAN AHEAD) or it's done in frosting . . . sometimes the letters look like cake . . . but always the name is dominant and appropriate and you can't miss it and it's a wonderful solution to a specific problem.

Package progress

There's a quiet revolution going on in the reproduction of packages. Outstanding exponent is Pall Mall, first cigarette to show a pack in any way other than a photograph or literal drawing. In the food field, Green Giant is the pioneer with its rough sketch of a can of peas. In beverages there's Guild Wines with the bottle handled as part of an impressionistic still life. So another shibboleth is yielding to the importance of creating a distinctive brand image.

Ad of the month

To save you the trouble of squinting here are the 8 lines of copy that appear at the top of the Prudential ad reproduced on this page:

"What's that, Dad?"

"That's a squirrel."

"What's he doing?"

"He's storing away acorns for the winter."

"Why?"

"He's planning ahead."

"Do people do that?"

"Most of them."

There's a rare charm to this copy. And in its very subtlety lies its strength.

The photo of a lad and his dad is just right for the accompanying colloquy. The grown-up talk below the picture is kept to four quickly read lines so that it doesn't intrude on the mood.

Few life insurance ads have matched this one for readability through simplicity and impact through sincerity.

A bushel and a peck to Mooseabec

Sobersided citizens might consider "Mooseabec" a handicap as a brand name for sardines or anything else. But it's converted into an advantage by adroit advertising which asks "Isn't it the darndest name?" It is . . . and, speaking for lovers of the light touch, we wish it well.

One man's questions

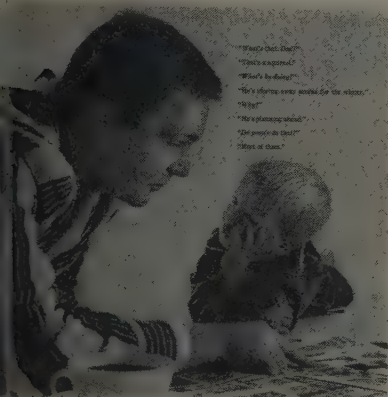
• How can a large financial institution be so unaware of the limited amount of space on checks and the public's desire for simplicity as to ask that drafts be made payable to "The First Pennsylvania Banking and Trust Company, Custodian"?

Rainbows and restraint

Most TV color commercials seem to overdo it. Their creators are so impressed with the miracle of transmitting the entire spectrum that they dazzle the viewer. The result is eye-filling but not necessarily sales-making.

As time passes, advertisers will learn the value of restraint in color on video they have in print. Two good examples of the latter appeared recently. One is for Coldene Tablets. It features a pair of white aspirins labeled "good"; a white aspirin and a pink Coldene, "better"; and two pink Coldenes "best." The only other place that color is used is on the bottle. This ad delivers a succinct message to cold-sufferers and the color is not permitted to interfere with it.

The other ad is for crayons. A black-and-white reproduction of Mona Lisa is shown with a red mustache and goatee added by a childish hand. Headline: "Don't Worry, Mom . . . Crayons Wash Off." Here the second color is germane to the washability story and because it's sparingly used, please forgive the pun, it comes



Prudential insurance can help you plan ahead by protecting your family through their growing up years, . . . and providing for your own retirement. Prudential calls it Two-Way Protection. See your Prudential Agent.

Simplicity, sincerity

MEDIA OUTLOOK

®

by Carol Bick Tolley



Time's Marvin Pierce

The man with the media business' most agreeable new job is plainly Marvin Pierce. He caused something of a flurry in the industry when he switched to Time, Inc., last December, after 36 years at McCall Corp. What few know is that Pierce, who is 64, retired in July as McCall chairman. But, as he puts it, he felt too vigorous "to grow rose bushes." Pierce says he got his new job through "exposure"—he simply told everybody he knew that he was available. Among those who listened was his longtime friend, Time publisher James A. Linen, to whom Pierce is now special assistant.

Actually, Pierce's new job reflects two tough media trends. One is the growing pressure on today's media executives. The other is the growing need for experts among media management, men who can meet a cost crisis or a company president with equal aplomb. Best description of Pierce's new job after he familiarizes himself with Time's way of doing business is as substitute, or alternate, for Linen, particularly when the customers are involved.

While Pierce's polish and prestige make him an able alternate for Linen among, for instance, top clients' top brass, there is hardly a responsibility Linen shoulders that Pierce as McCall president for 10 years hasn't also known. Thus, although he has no line duties, he can, if necessary, aid or advise Linden in virtually any publishing area. Linen puts in a 15-hour day more often than not, engages, like other Time, Inc., executives, in extensive civic work. And as with most media men right now, demands on his time are getting worse, not better.

★ ★ ★ ★

Year-end estimates of 1957 business from the media need confirming, but they do suggest this windup to the race: biggest percentage gainer may be national spot radio (at least net revenue

is up an estimated 37% over 1956), followed by newspaper supplements (up 16%), with national spot television third (up 13% in gross revenue). Only other medium to score a gain of 10% or better: business publications which had exactly a 10% gain. National advertisers spent the most money in (in order): all television, newspapers, magazines, all radio, business papers.

★ ★ ★ ★

What do you think of Eastern Airlines' new radio campaign? It details the boons of air travel by Eastern, ends with the warning that "If you're driving to the airport, please be careful."

★ ★ ★ ★

One of the more interesting aspects of television is its vendetta with the critics. Some critics have displayed so little relish for current programing that no less a personage than NBC president Robert Sarnoff recently felt compelled to strike back. He got straight to the point, as he usually does, by challenging any assumption that "the critics' dissatisfaction with the level of television fare is simply a reflection of public dissatisfaction." Sarnoff, basing his opinion on viewer polls, definitely doesn't think the critics' taste and the public taste have a thing in common.

★ ★ ★ ★

Whether they do or not, the story, now complete, of General Motors' Fiftieth Anniversary Show might as well be added to data on the subject. The program achieved the rare feat of just about unanimous rave reviews—even the New York Times called it "superb."

Well, the Nielsen ratings are now out. Total audience, which means the number of homes tuned in to at least six minutes of GM's program (and probably to at least one commercial), was 19,858,000 homes for a top rating that period of 49.4. But the second place program, Gunsmoke, had a total audi-

ence nearly as big—18,169,000 homes for a 45.5 rating. Even more depressing, if you're a critics' man, are average audience figures or the number of homes tuned in during the program's average minute. Gunsmoke, this time, was in top spot, reaching 17,345,000 homes for a rating of 43.4. The long (an hour) GM show slid to 10th, averaging 12,442,000 homes for a rating of only 31.

It's clear that the specials, like GM's venture, will reach more different homes, for at least a time, than regular programs (the later Annie Get Your Gun reached 21,712,000 homes for a top total audience rating of 54). For what are the programs that keep viewers glued to their sets throughout? If better or worse, they're Gunsmoke, Tales of Wells Fargo, I've Got a Secret, Have Gun, Will Travel, Danny Thomas, Perry Como, the Ford Show, Zane Grey, Wyatt Earp—all of which beat out the arduously planned, high-priced GM show in average audience. For more on TV specials, see p. 46.

While we're on the subject, we might as well pass along this morsel of television programing intelligence from a venerable motivationalist Ernest Dichter. "People [since the sputnik] need to feel that they can justify watching television. They have guilt feelings about not doing enough to alter world conditions and future TV shows must solve this guilt . . . by giving the audiences a sense of participation in the world about them . . . while being entertained."

★ ★ ★ ★

You can forget about the rumor that the Advertising Research Foundation's advertiser-agency members will undertake the controversial Consumer Magazine Audience Study on their own. They should the publishers turn it down. They almost certainly will not. The ARF study, as just about everybody knows by now, is in the hands of the Magazine Advertising Bureau "study."

ARF, actually, is still fighting hard for its project. ARF's lawyers emphatically state that it violates no antitrust law, as some publishers have implied. And the research group has signed up eight magazines for the study as originally designed.

Best guess is that the publishers try to substitute that long-planned study of their own, emphasizing characteristics of magazines that make them a compelling medium—in short, more a promotional job than a statistical analysis (Tide—Oct. 11, 1957). Another good guess is that ARF won't win for the irony.

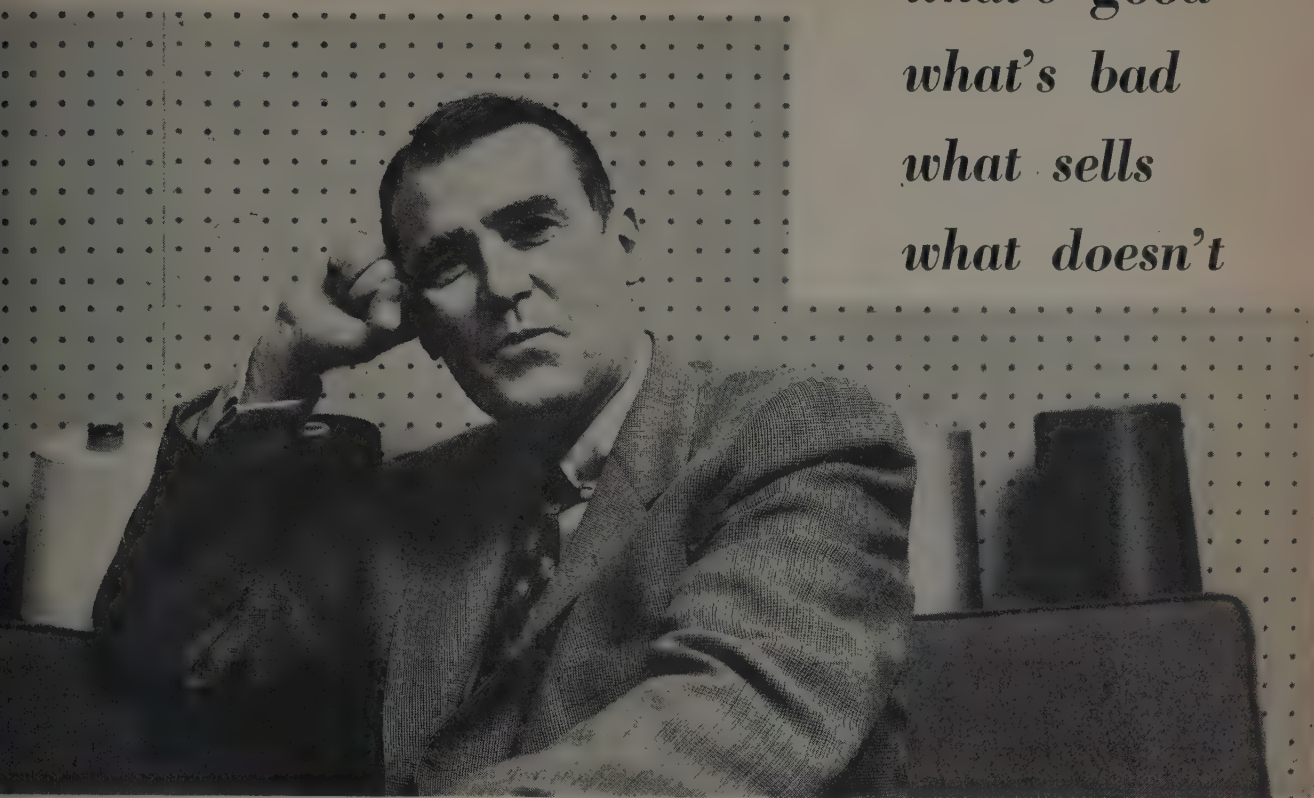
Color in advertising:

what's good

what's bad

what sells

what doesn't



all, lean, 55-year-old Howard Ketcham is one of the top color and design engineers in the U.S. His roster of clients includes such industrial giants as Chrysler Corp. and B. F. Goodrich; they range from retailers (Kroger Co., American Stores, J. J. Newberry) to transportation firms (Fifth Ave-

nue Coach Co., Southern Railroad), from oil companies (Cities Service, Standard-Vacuum Oil Co.) to maritime companies (Century Boat Co., Circle Line Sightseeing Yachts). Ketcham is the author of three books on color and decorating, is also a regular business paper contributor.

Special report

By Howard Ketcham

Next May, Vision, Inc., will publish a book called **Color Planning for Business & Industry**.

Written by Howard Ketcham, the book covers the uses and effects of color in various aspects of business.

This **SPECIAL REPORT** is a complete chapter extracted from the book dealing with the successful (and all too often, unsuccessful) use of color in advertising.



Special report:

● You may never have seen a purple cow, but you've seen a green horse. This emerald equine figured in a Smirnoff Vodka ad not too long ago. The story of the green horse and how he got that way is a capsule story of some of the problems color raises in advertising.

The green gelding was the brainhorse of Batten, Barton, Durstine & Osborn, Smirnoff's advertising agency. BBDO had been using color in the Smirnoff ads for its shock effect; the agency thought a green horse on a yellow beach would be a specially effective shocker.

Its first job was finding a horse—BBDO's photographer turned up a suitably photogenic one in a New York riding stable. Its next problem was convincing the horse to turn green. For this somewhat more complex job the photographer called on a stage make-up expert; the expert, an old Ziegfeld Follies man, had had no experience with developing suitable tints for a horse complexion; but he came forward with a pail full of green paint which he felt would cover the problem.

The photographer and his assistant proceeded to daub the paint on the horse. The job proceeded with growing difficulty as the horse's attitude changed from tolerant interest to outright concern. Finally, the horse was green and the photographer stood back to view his handiwork.

It was bad—the horse clearly lacked allure. On the other hand it was also late; the picture had to be shot that day and accordingly the photographer bundled the horse into an open trailer and set out for a suitably photogenic beach, hoping neither the horse nor his complexion would run before they got there.

Driving down Brooklyn's Flatbush Avenue it became apparent to the photographer that this hope was optimistic.

He was stopped five times by other cars, each time to let that he was stowing a horse showing manifest exterior signs of extreme illness.

By the time the caravan arrived at the beach, the horse was sweating like one, either from the heat or embarrassment. What made this sweating more discouraging was that it was clearly modifying the horse's hue. Unable to change horses in mid-beach, the photographer shot pictures anyway, returned the horse to its owner who promptly put it to bed to ease its shock, and then took his bed himself, equipped with a fifth of the account product.

When the color transparencies came through, the photographer was astounded to find that the horse knew what he had been up to after all. The faded green was just what he had been trying to get all along; the ad was extremely successful, and the horse was last seen auditioning for the Mobilgas account.

The moral of all this is that color advertising can be difficult, expensive, time-consuming and sometimes downright discouraging. But as Smirnoff, BBDO, the photographer and the horse would all testify, correct advertising color correctly used pays and pays well.

Advertising Color Brings 'Em In.

The right colors in an advertisement can command extraordinary attention and turn in a vastly superior selling job compared to the conventional ad in black & white.

Let's look at the examples:

- A national advertisement in full color produced \$250,000

Anna Held colors...

IN A MARILYN MONROE WORLD

Excerpts from a speech by
Howard Ketcham before the 14th Annual
Ohio State University Conference.

Color associations control many reactions—in people as well as insects. Picture your next meal in terms of black lemon pie, gray coffee, bright yellow steak and blue bread. Could you enjoy it? Green oranges are dyed to influence sales. Would you want to buy green oranges?

Obviously, then, color is important in the foods we eat and consequently, it is of prime importance in the colors we use when advertising and/or packaging foods—just as it is important in every aspect of our

daily activities. We have merely to turn down the lights to sense the flatness and deadness of life without color—a peach eaten in the dark will seem relatively flavorless compared to one eaten under normal conditions. Without color we would have no contrast and hence, no forms—overlays of identical colors are almost impossible to distinguish.

There are few things in life that give us more immediate or varied pleasure than color perception. Colors speak strongly and directly to the senses and evoke an unbelievable range of mental associations ranging from:

apathy to excitement
taudry to luxurious

in sales; the same ad in black & white brought in \$80,000.

- A large mail-order apparel house used two illustrations of the same dress in its catalogue, one in color and the other in black & white. On separate pages and identified with different order numbers, the color ad pulled in more than eight times as many orders as the black & white one.
- A seed merchant switched his flower catalogue from black & white to color—and watched his orders climb more than 900 percent.
- Another seed company ran color ads in four trade magazines catering to the canning industry—so far as it knows, the first four-color ads used in such magazines. The ads featured four items, two of which sold out completely. The company received one order for a ton of bean seeds clipped to one of the ad's superb color photographs.
- An advertising agency surveyed readers for a shaving cream account, finding that 25% of one publication's readers remembered the account's ad when it was in two colors while only eight percent remembered it in black & white.
- A similar survey found that a baking powder manufacturer's full-color ad stopped 77% of a publication's readers, while the same ad in black & white stopped only 19%.

All Advertising Color Isn't Good

With results like those we've just seen, it looks as if advertising agencies would be scrambling for professional help in developing colors which take advantage of color's proven selling power. Too often this hasn't been the case, and a thumb-through of a couple of current national magazines will show it.

I've just looked through recent issues of *Life* and the

warm to cold
masculine to feminine
dirty to clean
inexpensive to costly

All in all, color speaks a truly universal language.

In light of this, plus the dollars and cents fact that advertisements in full color pull more response than black & white ads, why are advertising agencies and the manufacturers they represent satisfied with such limited and ineffectual uses of color in their media advertising?

Today's consumers are more knowing and sophisticated. They have much more definite and wider color tastes. The problem many advertising and manufacturing people face is to identify these tastes and provide the variety of colors that the public is demanding; and, to give more service and offer guidance to the consumer whose taste is still unsure.

One of the weaknesses in our present economy is that everyone knows more about what colors to use to play safe, than what colors to use to make progress. There is no limit to the beneficial effects that may be obtained with new ideas applied to color use and to color merchandising.

None of you would do your own dentistry, cut your own hair or repair your own furnace. Yet many of your

Saturday Evening Post. Here are some of the advertising color calamities I found:

- In a Ford ad a comparatively colorless blue & white car appears in front of a colorful red, black, yellow and white cruise ship. The ship is clearly outstanding; if you're in the business of selling luxury liners, this ad is tailor-made for you.
- A Webcor phonograph advertisement combines an all-over bright orange plate with black & white; the orange is a strident and discordant color with no musical associations.
- An advertisement for Spud Cigarettes features a picture of the product's new pack against a white background. Because of this white background, the ad is forced to gray the white in the pack, destroying the visual identity of the ad's pack with packs of Spuds on the shelf.
- A two-page ad for S & W Green Trading Stamps hides the stamps amidst a profusion of colored trademarks and bright artwork, all competing for the eye's attention. Several members of my staff read the same issue I did. All of them remembered the ad but not one remembered what it was advertising.
- An ad for DuPont cellophane shows a mother putting a pack of cellophane-wrapped sandwiches in her boy's knapsack. The thesis of the ad is that "Bread's at its best in Cellophane" and the ad, one assumes, is designed to capitalize on the appetizing appearance of the sandwich when wrapped in cellophane. Regrettably, the knapsack, the mother's sweater and the sandwiches' lettuce appear in a thoroughly non-appetizing shade of green, nearly an olive drab. Green can be one of the most appetizing colors, but DuPont's green in this ad effectively loses that valuable color association.

This is no general indictment of color advertising. Some of it is top-notch. In the same magazine containing these

firms rely on do-it-yourself practices when it comes to color—which, in the long run, probably cost you and your client much more than the value received.

Advertising firms should beware of extra, profitless services, concentrate on creativity and suggest qualified consultants to clients to provide the extra service features required. To stand out and above the crowd in today's competitive markets, advertising—and this includes trucks, packages, stores, labels, letterheads, etc.—must have a distinct personality. It must be imaginative, inventive, original and interesting—yet always appropriate, in keeping with the clients' market and color geared to his company needs.

The forward-looking advertising agency will recommend professional help to his clients in solving color appearance problems. In this way, he and his client are assured of getting the most profitable solution to their marketing problems. Manufacturers gain extra sales insurance when there is a recognized authority behind their product colors—consumers want to be sure that the colors offered to them really reflect good taste and judgment. Color sells . . . and it sells more readily if shoppers are convinced that the colors are right. Remember, the sale always starts with the product. It doesn't pay to sell Anna Held colors in a Marilyn Monroe world.

Special report

misuses of advertising colors I find, for example, a delightful Life Saver advertisement listing the bad food aftertastes that Life Savers presumably counteract. The names of the foods are in paled, unappetizing colors; the Life Saver package, on the other hand, stands out in its refreshing and cool blue. This is color used well. The problem: how to score a color home run like this every time you come to bat.

The Nine Rules of Color in Advertising

In my own experience with developing colors for advertising I've formulated nine rules. These are not self-evident rules nor are they created out of the blue. They are rules based on more than 20 years of experience with hard-headed business problems of which ads sell and which don't.

1) **Use logical and appropriate colors.** This is a return to the psychological impact of color we've already talked about. Some colors have certain associations. These associations must be exploited to help your ad sell what it's supposed to sell. Suppose you're selling "hot food." If you set up those words in a bluish-green ink, you're running headlong into the cool associations people have with this color. Bluishgreens set up a subconscious reaction of cold; your ad's impact is nullified by this reaction.

2) **Use attention-getting colors.** This means, nowadays, unusual colors and color combinations. Look at the neon signs lining your main street the next time you go out at night. Out of the miles of stores advertising themselves with red neon signs ("Aha," said the store owner, "I want attention so I'll use red") the neon signs you'll notice will be ones in some other color. Exactly the same phenomenon holds true for advertising.

3) **Use legible colors.** An important part of your advertising message will be carried by text. If you use colors which make the text hard to read, it won't get read. Be careful to avoid too many type faces and colors in carrying out this job, and watch out for large areas of drop-out color plates—they're painfully hard to read.

4) **Use consistent colors.** Color can build a unified personality for your business—for your stores, products, packages, vehicles and your advertising. This sort of unified personality will build your readership and increase the recall ability of that readership. The good series of advertisements will show a consistent and highly personal color plan.

5) **Use colors that satisfy current wants.** Consumer color preferences back and fill with the changes in the country's economic condition. Get professional help in keeping track of these color preference changes and then develop your advertisements so they feature the colors that people want.

6) **Use logical color considerations in deciding on photography or artwork.** If the product you want to advertise meets all the color considerations we've talked about and is photogenic to boot, photographs are probably your best bet. If your product doesn't lend itself to effective color reproduction, you'll do better with artwork.

7) **Pretest your color reproduction.** An ingenious tool for pretesting advertising color has recently gone on the market. Called the Coloron (a product of the Delta Brush Manufacturing Company in New York), it consists of a set of

12 transparent sheets—in 11 colors and black—printed with a series of panels graduated from a 10% tint to a solid panel of the sheet's color. Each sheet also shows different uses of type in the sheet's color: surprint, dropout, tinted on solid ink, tinted on stock. The sheets come in the four color process colors plus red, yellow, blue, green, orange, purple and brown; the tints are 110 line screen. By shuffling the Coloron's panels you can handily duplicate the colors you'll obtain by a similar concatenation of printing plates. Delta also makes a Coloron for half-tones. Both are invaluable tools in deciding how your color work will reproduce.

8) **Check your colors carefully once you have them developed.** A fine color program can come a cropper through bad reproduction. In checking progressive proofs make sure you have the proper light, that you match proof and copy, and that plates register properly. A recent and handsome Italian Line advertisement in a national publication failed to register properly; the result was not a flood of prospective tourists but a flood of perplexed readers.

9) **Don't lose sight of color's advertising advantages in publications other than magazines.** Newspaper color is a good example. Run-of-paper color has grown enormously in importance; according to Munro G. Moore of Foote, Cone & Belding's Media Department, more than 600 newspapers in the U.S. offer some kind of ROP color. The big problem with ROP color is that it sometimes goes aground on technical limitations; there are few newspapers, for example, in which it is safe to schedule an ROP halftone. The trick in ROP color is developing simple, sprightly, basic colors which will be at home in the bright, alert setting of a newspaper.

Of course these colors must be used so that registration is not important; registration, as yet, is not the forte of the ROP color press. But a recent Starch survey showed that ROP color ads, as opposed to black & white, were read most by 25% more men and 23% more women; they were read most by 25% more men and 53% more women.

Color advertising runs into money. A four-color page in the Saturday Evening Post costs in the neighborhood of \$27,000. In Life Magazine a color page can set you back as much as \$42,000. A year's run of a four-color page a week cuts into the advertiser's pocket to the tune of a million dollars, a huge investment in anybody's business.

This expense is justified only if color is used at its forced-draft effect; otherwise it just isn't worth the money. With the cost of advertising color what it is, the agency which fails to employ all the modern tools at the disposal of the color engineer is being penny-wise and pound foolish. The advertiser who capitalizes on correct color will find that pound-wise means color-wise in advertising.

REPRINTS

Reprints of this article are available for 25c per single copy, 20c per copy on orders of 10 or more reprints. Write Tide, 386 Fourth Ave., New York 16, N. Y.

LETTERS (Continued from page 6)

are determined to have at least eight new products on the shelves of supermarkets in every major U. S. market—ranging from frozen citrus juices to tomatoes, string beans, peaches."

This statement no doubt results from a misunderstanding. We told your reporter that we planned to have our new frozen blended juices, pineapple-orange and pineapple-grapefruit, in all major markets by the end of January. This does not apply to the other products new to the Dole label—tomato juice, peaches, pears and green beans. These latter products were introduced only in a few selected midwestern and western markets and we have no present plans for extending their distribution into other markets.

3) "It (Dole's diversification program) encompasses moving its sales organization from Honolulu to San Jose, acquiring (to date) four new processing plants around the U.S. (first acquisition in 1947) . . ." Our sales organization has never been

located in Honolulu. It was located in San Francisco until three years ago when it was moved to San Jose. We have acquired to date three, not four, processing plants on the Mainland—San Jose, Oakland and Salem, Ore.

4) "... president-founder Henry A. White (Harvard, 1903) . . ."

Mr. White is the president but not the founder of the company. The founder was James D. Dole, who was president until 1932. Further, Mr. White has never attended Harvard.

You state that Dole's advertising appropriation in the last year was increased by 100% to \$2,000,000. While we did not give your reporter an exact advertising figure, we told him that our advertising budget two years ago was \$2,000,000, and in the past year it had been increased by approximately 100%. Thus, our advertising in the past year was budgeted in

the neighborhood of \$4,000,000.

It is not necessary to publish this letter unless you wish to do so. I am pointing out these errors primarily for your records.

Richard M. Macfarlane
Directors of Public Relations
Dole Hawaiian Pineapple Company
San Jose (Calif.)

Perplexed

Sirs:

I have watched George Booth's development through the years with a great deal of amusement and satisfaction. That is, until Tide, Jan. 10. Now I don't understand him anymore.

George Booth
Cold Spring Harbor (N.Y.)
For the reason artist Booth (and many other Tide readers) is perplexed, see "Whoops!" p. 23—Ed.

ART STUDIO

Large Graphic Arts service organization desires addition of a small reliable art service located in New York City. Will retain existing management and staff. Must be capable of handling additional business.

Write, in strictest confidence.

BOX 575

Advertising Sales

Vice-President Sales Randy Brown, Jr.
Sales Manager Charles Stillman, Jr.
Western Advertising Director
C. E. Lovejoy, Jr.
Eastern Sales Manager John C. Jones, Jr.
Western Sales Manager Tom McDonough
Asst. to Sales Vice-President Caroline Cioffi
Promotion Manager Philip L. Patterson
Production Manager Jacqueline Arkin

Division Sales Managers

New York

W. E. Dunsby, Wm. McClenaghan, Howard Terry, Robert Hicks, 386 Fourth Avenue, New York 16, N. Y. LExington 2-1760.

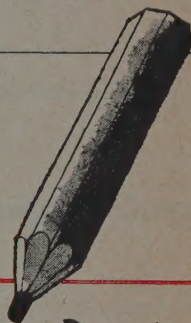
Chicago

W. J. Carmichael, John W. Pearce, Thomas S. Turner, 333 N. Michigan Avenue, Chicago 1, Ill. STate 2-1266; Office Mgr., Vera Lindberg.

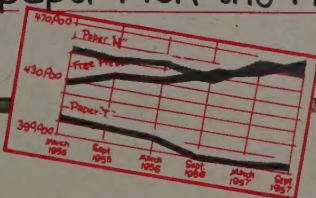
Pacific Coast

Warwick S. Carpenter, 15 East de la Guerra, Santa Barbara, Calif. WOodland 2-3612.

Lesson: OUR NEWSPAPERS



There are three Newspapers in Detroit.
Every fall and Spring they report on
the number of readers they have.
THIS year one paper has more readers
than any Michigan paper ever had!
It is the FREE PRESS!
It is the FRIENDLY paper—
It comes out every MORNING—
ALSO—more people who start to read
a paper Pick the Free Press!



P.S. this picture shows how the morning paper grew bigger than the two afternoon papers.

REPRESENTATIVES: NATIONAL—STORY, BROOKS & FINLEY; RETAIL—GEORGE MOLLOY, NEW YORK

A tough nut

The advertising business has protested for years now that the public conception of it has been distorted by a variety of novels, films and even occasionally television and consumer magazines. True to its traditions the business has done little more than mutter about the matter, except for the advertising publications (including *Tide*) which have pointed out from time to time how untrue and unfair the whole thing is—a fact which could hardly be called news to their readers.

A gentle reminder

The communications channels are filled these days with talk of recession—even depression—and how to avoid it. The business publications, especially, are systematically warning the business community that “we have nothing to fear but fear itself” (though they don’t as a rule care to quote that man).

So much has already been said, in fact, that there is little or nothing for us to add—except that memories are short and the worst of the last depression was 25 years ago.

A sad conclusion

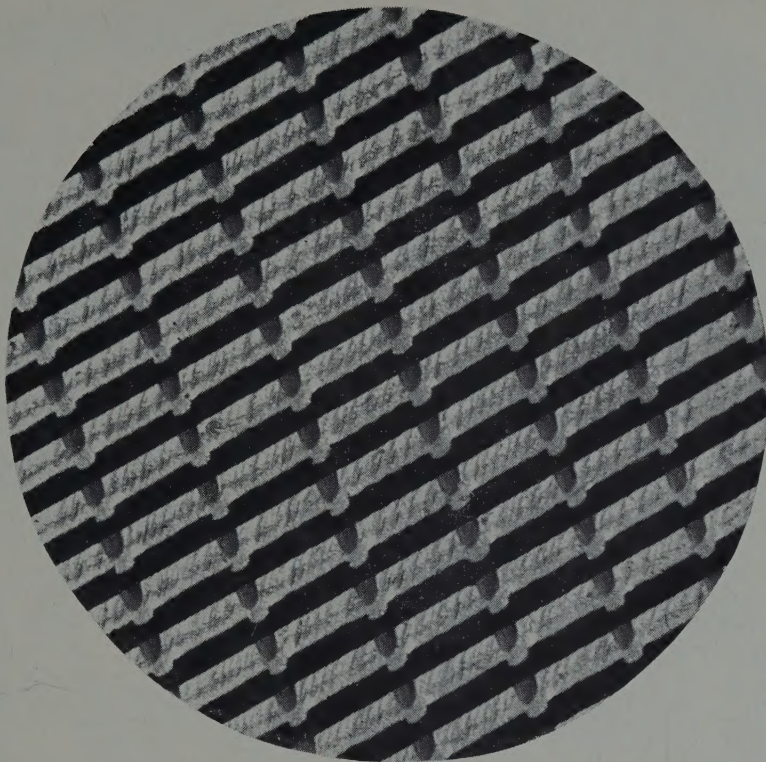
As an article beginning on p. 25 of this issue points out, the advertising business will need at least 10,000 more executives by 1965. That one fact is an extremely important one, but apt to seem a little unreal to most of us. More tangible is the finding that 45% of the *Tide* Advertising Leadership Panel (a group of some 1,000 top advertising executives) admit that there is no one qualified to take over their jobs if they are suddenly promoted or struck down by illness or taxicab.

At long last, one element in the business is doing something constructive about it. It’s *McCall’s* magazine, which is running a series of monthly ads in *Time* explaining the advertising profession and presenting it as “the solid citizen” it is. This is a beginning, albeit a small and tentative one, and we congratulate *McCall’s* for it. It is, however, tackling a tough nut which it cannot hope to crack all by itself. Who else is going to help?

Those whose memories are good should recall the precarious state of the U.S. free enterprise system at that time and how close it came to disappearing forever. For those whose memories are not so good (ours, for example), we recommend a highly readable book called “The Crisis of the Old Order” by Arthur Schlesinger Jr., professor of history at Harvard. Schlesinger’s careful account of the last depression contains the valuable lessons of history for any management today worried about imminent recession.

That’s a pretty damning admission from a pretty representative group of important people. It raises a couple of questions: are a large number of advertising executives *afraid* to have competent, well-trained assistants? If not, are a lot of them just plain poor administrators? Or, failing these, are advertising departments so little thought of in many companies that they won’t stand the expense of maintaining a first-class second-string man?

The Editors



THESE TEETH MADE NEWS

They're Penetrating Planer Type Teeth. You find them nowhere but on Nicholson's amazing new Magicut file. They rough and smooth any metal in one stroke. To industrial users they're real news.

To do-it-yourselfers, Nicholson's new rotary lawnmower file is real news, too.

Advertising broke both stories, helped turn them into sales successes for Nicholson File Company, our client since 1940.

News like this is one reason why Nicholson is expanding its plant capacity, here and abroad.

N. W. AYER & SON, INC.

Philadelphia • New York • Chicago • Detroit • San Francisco • Hollywood • Boston • Honolulu

Togetherness inspires her buying decisions...



Buying Another Time-Saver

The purpose of her shopping is two-fold: (1) to save her time in the kitchen to devote to other family interests; (2) to please the family by adding greater variety to its menus. And so, again, *Togetherness* inspires her buying decisions. (Naturally, she wants the best product to fit the needs of her family—that's why McCall's Use-Tested® Tag can be so helpful to her.)

The magazine of *Togetherness*, reaching more than 5,200,000 families... **McCall's**